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CONTENTS	PAGE
Art as a Social Force (<i>Howard Mumford Jones</i>) . . .	317
Scientific and Artistic Knowledge in Art Education (<i>Ernest Mundt</i>)	333
Contemporary Art; Its Definition and Classification (<i>J. P. Hodin</i>)	337
Orozco and Siqueiros at the Academy of San Carlos (<i>Jean Charlot</i>)	355
Retreat from the Model (<i>Sibyl Moholy-Nagy</i>)	370
Dynamics of Art Expression (<i>Jacques Schnier</i>)	377
Can Creative Art Be Taught in College? (<i>Leo Steppat</i>)	385
The Rule o' Thumb (<i>Stefan Hirsch</i>)	389
The Story of Art at Dartmouth (<i>Churchill P. Lathrop</i>)	395
Contemporary Documents	
The Artist's Legacy (<i>Zoltan Sepesby</i>)	412
The Devil Loves the Artist (<i>Clarence H. Carter</i>)	413
Obituaries	418
News Reports	422
Book Reviews	432
Books Received	448
Index for Volume X	451

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CARL GAERTNER, Study for "March in Mentor," gouache recently acquired by Dartmouth College for its permanent collection.

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Art,

ART AS A SOCIAL FORCE*

By Howard Mumford Jones

SOME years ago, while Ellen Glasgow, the distinguished novelist of Virginia, was still alive, she was visited by Nelson Doubleday, representative of her publishers, Doubleday, Doran. The purpose of the consultation was to determine what could be done to increase the sale of her books, which, masterly as we now see that they are, were not at the time receiving the attention they deserved. They went over the ground, and Mr. Doubleday finally said: "Ellen, why don't you write an optimistic novel about the West?" To this Miss Glasgow tartly responded: "Nelson, if there's anything I know less about than the West, it is optimism."

In presuming to talk about the artist as a social force, I am in Miss Glasgow's position. If there is anything I know less about than social force, it is the artist. I know just enough to know that the old saw: "I don't know anything about art, but I know what I like," is wrong, because what it really means is: "I don't know anything about art, but what I do know I dislike." People who would not dare to say they dislike an engineer or a physicist or an astronomer, or, what is even more impossible, dislike the work of an engineer, a physicist, or an astronomer are quite capable of reaching instantaneous unfavorable judgments on works of art, especially if the work of art is new. There is some sort of gossamer curtain suspended at the door of every art museum, which, when you pass through it, instantly turns you from being a spectator into a profound and sagacious critic; and the same person who says humbly "I don't understand modern poetry," and permits other persons to understand it and even to explain it when they can, is all impatience before a modern painting or a modern piece of sculpture, declares roundly that the nose is out of drawing, or that the perspective is bad, or that he, for one, can't see any sense in distortion, whereas he would not dare to say that a line in Mr. Eliot's poems is suffering from anacrusis or that the position of the spondee in the fourth foot in the second line from the end seems to him an unfortunate and misguided affair. If you think I am merely being funny, I refer you to the Congressional debates over modern painting, which ended a well-intended attempt to let the Europeans know what American artists are doing.

* From a paper delivered at a student convocation of the Cleveland Institute of Art, April 18, 1951.

I have perhaps said enough to show that I am not unsympathetic to the problems of the living artist. Now when one asks whether our society is really in favor of the living artist, one asks an extremely important and interesting question, and a question to which nobody knows the answer. There are, however, certain general considerations about the problem of art in American culture and especially of art in American education which are at least interesting to discuss; and perhaps I can discuss them, if not with the impartiality of ignorance, at least in the spirit of the Congressman who declared he would lean neither to partiality on the one hand, nor to impartiality on the other.

The first of these several considerations is simple—transparently simple—and it is at once encouraging and disastrous. It is that nobody is opposed to art as a general principle. Art has everybody's good will. Art has no enemies in the abstract. It receives the same high praise that virtue receives. In the general case, it is always a Good Thing, and for an American to be opposed to a Good Thing is politically and philosophically impossible. We are optimists, we are on the side of the angels, we are in favor of beauty. To be sure, we demonstrate our vote for beauty by lining our highways with billboards which everybody condemns and nobody takes down; we are on the side of the angels only or mainly when they have become angels—that is, when the painter is dead and his works are entombed in a museum; and we are optimists about the future except when we go to the Institute of Contemporary Art or a collection of non-representational paintings or an exhibit of sculpture by Mr. Henry Moore. We manage like other cultivated nations to combine in a single psychological package an abstract admiration for art and a concrete detestation of its particular manifestations in modern times.

But this is not the real difficulty which our generalized admiration for art produces. When we have expressed our admiration in general terms, we tend on the whole to think we have done enough. After that, art ought to be able to take care of itself. We put art into the schools as a part of the curriculum, and in some schools in some cities, art is pretty well taught, I think, but once we have instituted art courses, we lose all interest in them, because what we really want to teach is science. Similarly, in the rage for general education now sweeping the colleges, we always make a theoretical bow before art, and this suffices us and soothes our consciences, because we don't really care to go into the matter further. What therefore appears as art in most of these general education curriculums in colleges

is not essentially art, but the history of art, and the history of art is something the instructor gets around to only after he has got through dealing with Plato and Aristotle and Thomas Aquinas and Des Cartes and so on down to Sartre, not to speak of Homer and Virgil and Dante and Milton and the poetry of Mr. T. S. Eliot. But art as a living experience in the sense that a scientific course represents a highly personalized laboratory experience with test-tubes and microscopes and an individual report on the behavior of gymnospires—this we do not have, or do not have in the same degree. It is considered far more respectable and worth while to send a college junior into the library to read and digest Bernard Bosanquet's *Three Lectures on Aesthetics* which the junior won't understand, than it is to send the junior down to the nearest art dealer with directions to stand in front of a picture for half an hour and write a dispassionate report on what he thinks he sees in it. We university people are a book-bound generation. Of course, scholarship is traditionally book-bound, and this fact helps to explain the timidity of the academic approach to the experience, I will not say of art, but of a work of art. If we approached the problem of the pedagogy of science in our educational system in the same spirit in which we approach the pedagogy of art, cries of pain would be heard all over the land from the National Association of Manufacturers on the right to Consumers Union on the left.

I am told that eighty-five percent of the national budget is spent on national defense or for expenses arising out of national defense in the past. Billions of dollars are spent in research in nuclear physics. Any reputable university can in time get an atom smasher and by and by no reputable university will be happy without an electric calculating machine. Whatever else is required of a college student, science is required. There exists an organization called Science Talent Search, the principal aim of which is to go into the high schools and pick out the chemists and biologists and physicists and mathematicians of tomorrow. When I left Boston, the *Boston Globe* was featuring the annual New England science fair, a competitive exhibit of gadgets invented or imitated by high school students to display their mastery of the principles of science. Government contracts are let out to academic laboratories to do research work at public expense to the tune of hundreds of millions of dollars every year. The mention of names like Einstein or Oppenheimer or Urey or Nels Bohr or Fermi evokes as unqualified admiration, an almost religious awe, which contrasts with what happens when you mention the names of contemporary painters and sculptors

and designers and architects as much in the forefront of the exploration and fresh ordering of experience as these great scientists are in the forefront of their part of the human race. We note, in the twentieth century for the first time, that industry subsidizes research; and institutions like the General Electric Laboratories or the Bell Telephone Laboratories or the Leather Research Laboratories are spoken of as respectfully as ever were the laboratories of Columbia or California. To say that a thing is scientific or scientifically proved ends dispute, for such is our religion and our faith.

We would not spend these hundreds of billions on the physical and natural sciences if the question were the mere problem of advancing abstract knowledge; and it is remarkable in this connection that, though the United States leads the world in research techniques, in a thousand advances ranging from astronomy to appendectomy, we do not characteristically produce the metaphysician, the philosopher, the scientific theorist, though I do not say he is absent from among us. So far as theorizing about science is concerned, American scientists are content with the ideas of Bertrand Russell or A. N. Whitehead or some other European. This hesitancy before the problem of pure theory, contrasted with our brilliance whenever the problem principally consists of setting up a research project or inventing new techniques or devising a novel machine, is again characteristic of the national belief, for we pride ourselves on being a practical nation. We are the Yankees, heirs of a tradition of whittlers, of men who shipped ice to the tropics before refrigerators had been developed, and rescued a trapped Federal fleet during the Civil War by sending in a regiment of Wisconsin lumbermen, who floated out the boats by the same devices they had used to float out logs during a spring freshet.

The consequences of this practicality is that we honor not only the scientist, but also the inventor and the engineer. Millions of Americans know about Einstein and Edison, who have never heard of Inness or Albert Pinkham Ryder. It is remarkable, I think, that although in 1860 there were but four engineering schools in the country, seventy years later there were 150. When the Civil War ended, the country had conferred only about 300 degrees in engineering, whereas when we entered World War I we had conferred 60,000. This represents an increase of engineering graduates per million in our population from 3 to 43, an increase of almost 1500%. And the engineer, like the poor, we have always with us. So far as the modern industrial plant or the modern business building is concerned, he has almost thrust aside the architect, in the older sense of that

word. His tunnels, his airplanes, his ships, his highways, his railroads, his buses, his trucks remake political economy; his radio, his movie and his television sets have, unfortunately, virtually remade amusement; his capacity to make skating rinks, build ski-jumps, construct stadiums, flood-light night baseball games, erect mechanical dog tracks, and build swimming tanks has at once altered national sports, turned academic budgets over to the football team, and opened the door to basketball fixers, because these inventions turn sports into a mass amusement, in place of fun on the sand lot at home. He has 'also remade agriculture, industry, and war. In my home, which is merely typical, a mechanical oil furnace relieves me of the necessity of shovelling coal, a mechanical dish-washer relieves my wife of the necessity of washing dirty dishes, a mechanical washing machine takes away dirt and drudgery simultaneously, a mechanical writing-machine permits me to write quickly and legibly, a mechanical telephone permits me to talk to Cleveland from Cambridge, and a mechanical clock run by an electric current generated by another mechanical marvel miles from my residence permit me to know accurately that in ten minutes I had better start for my Harvard lecture hall.

Of course, these triumphs have their disadvantages. When the mechanical dishwasher goes wrong, I have to call in an engineer, or at least a technician, to repair it—provided I can get one, and provided he comes when he says he will, and provided he knows what is wrong, and provided he or his supply base has the material with which to repair it. When the power plant breaks down, the clock stops, and if I pick up the machine through which I telephone, it is always possible a stoppage of power may end its capacity to communicate, just as the same stoppage may affect the radio and television. It is not the engineer's fault that I have ceased to turn the radio on and have no interest in the infantile entertainment interrupted by commercial idiocies which is the stock-in-trade of television. The engineer gives us the soaring curve of the highway, physical embodiment of the truth in Edna Millay's famous line, "Euclid alone hath looked on beauty bare," he gives us the wonderful structures that have fascinated Charles Sheeler, he makes possible the imaginative force of Gropius and Frank Lloyd Wright, he keeps our cities sanitary, our food packaged and well-preserved, our armies powerful, our navy supreme on the sea. But he cannot furnish us with taste. He cannot create a soul for these intricate machines, these inhuman and complicated mechanisms. He cannot tell us what to do with his inventions. He cannot prevent the shameless com-

mercial exploitation of devices originally intended for the health, the happiness, the comfort, or the progress of mankind.

Education, recognizing the inadequacy of science and engineering to what I may call the human problem, has therefore fallen back upon the concept of the humanities. This takes form as general education. General education commonly shapes itself in historical form. That is to say, the fundamental course or courses in the general education program are likely to be something called the Foundations of Western Culture, or Foundations of Contemporary Civilization, or the like. The teaching, the books, the curriculum will be organized around the assumption that the wisdom and experience of the past can be useful to the present, and this will be done for two reasons. The first is that such material has always been taught this way. The second is that since the scientist and the engineer are wholly absorbed in present and future time, this teaching of the past is a wholesome correction of our over-concern with contemporary problems.

It is customary to quote in this connection the famous sentences of Cicero to the effect that he who knows only his own time is a child. No one can reasonably quarrel with this theory. The appalling ignorance of all human history among the Americans is to me a far more important fact about us than the constant demand of the superpatriotic that we should require everybody to study American history. I am not in favor of parochialism or provincialism, whether it is temporal or geographic. But as I am now at long last getting around to the problem of art as a social force, let us inquire what notions about art and artist the student in such an historical curriculum is likely to pick up.

The obvious fact is also the most important fact. The arts are principally seen through historical examples and the artists are mostly dead artists. You will learn about the Parthenon and the Sistine Chapel and the churches of Sir Christopher Wren; you will learn about Michelangelo and Breughel and Gainsborough and Delacroix and even Picasso and Manet; you may even hear records of music by Monteverdi and Beethoven and Wagner, if the course is unusually broad, and there are some institutions in which you will discover in such a course that Thomas Jefferson had architectural leanings, that John LaFarge designed stained glass windows, and that H. H. Richardson lived in Brookline. Indeed, let me be fair to the record—some of these courses come down to the present and end in a spattering of contemporary names. But the general approach is almost invariably historical, the interpretation is almost invariably literary, and the total impression upon the students, I think, is, initially, that the arts are indeed wonderful, that human culture is a complex

and laudable affair, and that the triumphs of genius in the fine arts are surpassing triumphs. But ask them who fed the artist, how he lived, who supported him, what penalties he paid for being an innovator, what fresh reorganization of sensory experience he forced his contemporaries to consider—these are matters that are either ignored or left dim. The artist as a contemporary force in his own lifetime, the experience of art as a personal experience occurring when the paint was fresh, the statue new, the building just opened, the sonata heard for the first time—these can scarcely now be had because all the participants in the experience are dead men. The fact that plants from the New World creep into Spanish painting of the sixteenth century is to us a piece of historical lore awakening probably only a languid excitement more or less interesting, but it cannot give us the kind of shock which spectators at the Armory Show experienced when they first saw "Nude Descending a Staircase."

The fact that scientific training is present-tense training and that humanistic training is past-tense training inevitably produces in the nation a kind of cultural split. The urge in the laboratory is to discover the wonders of the world and, if you are good enough, to help shape the wonders of the world of the future. The emphasis in the humanities training is on the value of tradition, of conservatism, of not being caught out and found ignorant when the work of some dead genius is being discussed. A scientist—almost any scientist we tend to feel, has a mysterious key in his pocket which will unlock a door the human race is going to pass through. But an artist is still—despite the growth of art schools, and museums, and Sunday painters, and one-man shows, and interior decorating, and high prices paid for book jackets—an artist is still a queer fellow. He is entitled to temperament, which a scientist is not allowed. He is supposed to have intuition, a quality which he shares with women, but a scientist has logic, and you can always trust logic—good old logic. An artist, moreover, is likely to exhibit freakishness, and he frequently puts his freakishness on public display, whereas a scientist is very quiet about his particular freakishness, which merely means the experiments that didn't come off. These he quietly buries, unless they blow up in his face and bury him. Moreover, a scientist is, *ex officio*, a bold, original man. He is untrammelled by tradition. If he can catch a great scientist, living or dead, in error, so much the worse for the great scientist and so much the better for his catcher. But an artist is wrong, no matter which way he jumps; that is to say, if he is a traditionalist, he is dull—why waste your time on him, when you can go to a museum and see the original masterpieces he is imitating?

or, if he is a non-traditionalist, why, let's wait and see, and meanwhile, let's go to the museum and look at art that is properly certified as a Good Thing. What is even more impressive, if we are going to buy any art—say, pictures to hang in the living room—let's buy a certified copy of a Good Thing, and then we won't go wrong, whereas if we buy a new painting, God knows what we're getting. If we hang it up, people will look at it, whereas the only sound reason for hanging a picture on the wall—say, "The Gleaners" by Millet—is so that people won't look at it. When people don't look at a picture, the purchaser always knows he is safe. It is a masterpiece—in past time.

Now the fallacy of relegating the arts principally to past time has not escaped our educators, who are, I think, not quite as unintelligent as your true-blue humanists sometimes think they are. They have striven manfully to bring all the arts into the present tense, at all levels of education, from finger-painting in kindergarten to courses in harmony and composition in schools of music. However, as I want to stick to the fine arts, I shall not attempt to discuss academicism and music, or what happens at writers' conferences, or why college courses in creative writing (dreadful phrase!) produce books that principally picture the human race as unhappy, or why the New Criticism seems to intelligent readers outside academic circles a singularly baffling affair. And sticking to the arts as they are taught, principally in the public schools, one notes that this teaching has immensely widened the audience for the living artist. Of course, compared with the applause or the pay the scientist gets, an artist of equal talent receives only a tithe of the pay and a hundredth of the applause, but more people do live by art than used to live by its practice, the artist, despite all I have said about the timidity of Americans before his eccentricities, receives a quality of respect he did not enjoy, say, in 1900, there are more places in advertising and industrial design and dress design and department stores and other walks of life, for artists than there were when the century opened, museums are far more hospitable to American work than they used to be, and all this has gone hand-in-hand with the teaching of art in the schools as personalized experience, despite what I have just got through saying about the difference between personal experience in a course in laboratory science and personal experience in academic art courses. We ought to be grateful for what the teachers and the professors of education have helped us nationally to accomplish in this field.

But one can be grateful to a movement and still be aware of certain weaknesses; and one reason why this movement which promised well for the fine

arts, has not brought the artist either the pay or the respect he deserves, especially when one contrasts him with scientist, is, it seems to me, that there are two weaknesses inherent in this scheme of pedagogy. The first weakness is neatly wrapped up in that dreadful phrase: a worthy use of leisure time, and the second is neatly wrapped up in that equally dreadful phrase: self-expression.

The doctrine that the study of the fine arts is, or leads to, a worthy use of leisure time is, like Cerberus, a gentleman with three heads. In so far as it underlines what I may call amateur status—the kind of attitude and training which produces the Sunday painter and the non-professional orchestra—it is intelligent and praiseworthy and possibly, indeed, the final cause, in the Aristotelian sense, of all activity in art whatsoever. In so far as the doctrine has its roots in the theory that, as working hours decrease and leisure-time grows, the American people can find nothing better to do than gossiping over the back fence and betting on dog races, it leads directly into the dilemma which no writer of a utopian romance has ever been able to avoid—namely, that when the earthy paradise descends upon us all, and nobody has to work more than x hours a day and y days in a life-time, the only amusement these thinkers can dream up for the vast leisurely future is rational conversation. Anything more tedious than an endless future of rational conversation I cannot well imagine. But the solemn pursuit of art as a worthy leisure-time activity is like a future of rational conversation; it falsifies the whole problem, by translating sensory experience made permanent in aesthetically satisfying terms, into sociological betterment conceived in moral terms; and in that universe of discourse, art ceases to be an end in itself and becomes a kind of benign preventive for potential wickedness, like supervised play. Leisure-time in this theory, is to be devoted to painting and drawing and music because otherwise we should all be sitting on a fence-rail, or tossing stones through somebody's window, or doing something else anti-social out of sheer boredom. I, for one, think better of art than to regard it as little better than busy-work. I think of art as rational discourse, I think of it in a very exalted sense as an occupation—in the sense, that is, that it combines sensory pleasure and philosophic insight into the nature of things in a measure no other human activity can quite achieve—but I refuse to think of art as a kind of reformatory-school preparation for a social utopia.

The third aspect of art as a worthy leisure-time activity is, of course, that it negates judgment. Since the primary purpose of art as a worthy leisure-time activity is that you shall be active in your leisure time, it obviously

makes no difference, provided you are harmlessly employed, whether the art you work at is good, bad, or indifferent. High-class doodling would, I think, serve the purpose just as well. No real question can arise about essential value. The hour which A spends in painting mawkish stuff which only he and his suffering wife can look at is, in this theory, socially just as valuable as the hour spent by a Peter Blum or a Jack Levine in conscientious and painstaking craftsmanship. And the inevitable consequence it seems to me, is that when a Peter Blum or a Jack Levine or any other living artist of real importance tries to find a market for his products, these products tend to be judged, not as a difficult scientific laboratory experiment is judged by competent persons—that is, as an exercise of the highest skill and ingenuity in presenting a difficult and subtle idea, but the canvas or the statue or the drawing is judged in terms of worthy leisure-time activity, as if Mr. Blum or Mr. Levine or whatever other artist you choose to name, were a neck-tie salesman with a few extra hours on his hands. Art in this point of view becomes a minor distraction, a pretty toy, something between the chromium on the new automobile and the embroidered shawl that Aunt Minnie brought home from Venice last summer. Comment on this valuation would be superfluous, for me. I therefore turn briefly to the idea that the arts can be taught as a form of self-expression.

Here again we find a three-fold proposition. On its positive and acceptable side the arts are obviously vehicles of self-expression, as we instinctly realize when we refer to Da Vinci or Degas or Phidias or Franz Hals, meaning the surviving works of these particular geniuses. Indeed, so profound is the truth that the arts are a record of the universe seen across the temperament of a great craftsman, that even when we know virtually nothing about the artist, as in the case of Phidias, we talk as if we were intimately aware of his personality and biography, whereas all we factually know about Phidias, aside from his work, can be summed in a single sentence: He lived. But the profound and permanent impression made by a great personality is not what the doctrine of art as self-expression really refers to. There are two other phases of the idea.

The second phase of the theory assumes that art is a kind of therapy. In the extreme case patients in mental hospitals have been helped towards calmness by being allowed to draw or paint; and in less extreme cases it is argued that harassed moderns find release from frustrations or change of occupation, or a fresh lease on life if, discovering in themselves some mild talent for drawing or painting or woodworking or playing the violin, they are en-

couraged to do so. Obviously, such persons do not so much express themselves as redress a disturbed emotional or intellectual balance. The theory assumes, with some degree of plausibility, that industrial society is pretty tough going, that there is a general instinct towards workmanship in most of us, that craftsmanship has had an honorable traditional place in less artificial societies and that the egoistic drives of modern man can be more or less harmlessly released through art. Art as therapy has proved itself sound on many levels of experience, and I am cheerfully prepared to say that there isn't a thing wrong with the theory. The only difficulty is that it has little to do with art, as little as running a pharmacy shop has to do with becoming a research chemist. Art as therapy performs one of its useful minor functions, but it is not the essential function. Manual labor or crocheting or collecting butterfly wings is in many cases just as valuable to the patient, and sometimes produce equally interesting and valuable results.

But the true difficulty with the theory that the arts should be taught as a form of self-expression in the contemporary meaning of that term is the assumption that everybody is in greater or less degree an artist and that, once this capacity in him is tapped, whatever he expresses is art. If I now reshape this sentence, you will see what is the matter with the theory. Suppose I may say that everybody is in greater or less degree an engineer and that, once this capability in him is tapped, whatever he expresses is engineering. The one sentence makes just as much sense as the other one. Science is just common sense, isn't it? The man who invented the wheel, whoever he was and whatever cave he lived in, was a scientist, wasn't he? The first man who predicted that day would follow night was also a scientist, wasn't he? What is science (or engineering) more than observation, common sense and predictive judgment?

The answer, is of course, that it is now some centuries since the common-sense observation of mankind found that a wheel was a better burden-bearer than a limb torn off a tree, and also some centuries since the first genius among prehistoric men risked his reputation by telling his fellows that the sun would rise tomorrow. Science is now interested in matters somewhat more complex than the principles of the lever and the wheel, and the rotation of the earth upon its axis. We do not progress by going backward. If the productions of the followers of art as self-expression in the schools do not revert quite to the Piltown man, they at least go sufficiently backward into adult infantilism. But art is not just pretty pictures. It has advanced beyond cute things molded in clay. It has even got beyond the naïve acceptance of

Renaissance perspective as the only kind of perspective there is. It is, or at least it ought to be, a mature and difficult and intricate discipline; it must be this, if it is going to hold its own against the mature and difficult and intricate discipline we call science. However, when discipline gets in the way of self-expression, the sentimentalists make short shrift of discipline, and the result is a vast number of shallow, confused, badly drawn, and badly painted imitations of genuine modernism. The soul has been expressed, it may also have had something worth expressing, but it has never mastered the grammar of its craft, and the result is too often that even when the idea is adult and the emotion mature, the language is infantile or, at the best, adolescent. I am under the very strong impression that Albrecht Dürer did not start expressing himself until he at least had learned to draw, but learning to draw is tedious business, just as peering through a microscope or learning gross anatomy may be tedious business, and as soon as tedious business gets in the way of self-expression, the self-expressionists throw it overboard with cheer. It seems to me, who am a tyro in this area, that self-expression as a pedagogical theory can only end by lowering the self-respect of the true artist and increasing the self-regard of the sham one.

I take it that art is sensibility speaking through intelligence. Both sensibility and intelligence come by endowment, but the sensibility has to be refined, and the intelligence has to be trained. It is my belief that the training involved is not something facile and sentimental and vague, but quite as intricate as is the training of the scientist or the engineer, and that attempts to shorten or obviate or slur over training are as disastrous in the arts as they would be in the sciences, if the scientists ever permitted this slurring over. I assume there is no royal road to modelling and that the grammar of painting is quite as precise as the grammar of biology. If anything is clear from Vasari's *Lives of the Painters* it is that the Renaissance men, especially under the apprenticeship system, worked all the time, precisely as a nuclear physicist works all the time. It seems to me precisely as difficult to catch and record the play of light on trees as it is to catch and record the play of a paramecium through a microscope. In sum, if art is to be a social force able to hold its own against the social force of science and engineering, the artist is going to have to insist upon two things: the first is that organized expression of the universe in the mode of interpretation we call art is every whit as important as is the expression of the universe through the mode of interpretation we call science; and the second is that the job of being an artist calls for just as much brains and skill and logicity of expression as does the job of being a

scientist. Both of these propositions seem to me so obvious, I do not see the need of demonstrating their truth. However, I do not see that these truths are demonstrated either by the current theory that art is a worthy leisure-time activity or by the current theory that art is self-expression. If scientific thinking stopped with the proposition that science is a worthy leisure-time activity or the proposition that science is self-expression, science would, I suspect, shortly begin to wither on the vine.

I suggest then, that the arts in our society are suffering from a bad case of humility. This humility is excessive and unnecessary. It is, furthermore, false to the facts. I have remarked, in the course of this wandering discourse, that the scientist is, as it were, engaged in perpetually destroying the past. Thus, in astronomy he has destroyed the Ptolemaic system and constructed the Copernican system, and just now he is engaged in so seriously modifying the concepts of space, time, and matter in which the Copernican system was originally put together, that he may, in a certain sense, be thought of as destroying the Copernican system, at least in the form of the Newtonian universe, and substituting for it the universe of Einstein and Max Planck. The doctrine of the origin of species satisfactory to Bacon was not satisfactory to Darwin, and the doctrine of origins satisfactory to Darwin has again been modified by the genes theory, and so on. We applaud these revolutionary and subversive movements.

But the artist is equally subversive and revolutionary, though not in the sense of these terms that arouses emotion in the breast of Senator McCarthy. Despite our art courses, with their solid structure of immovable masterpiece upon immovable masterpiece, the artist and the designer are really the people in our culture who destroy in order to remake. They are, I am happy to state, perpetually discontented with the present. If, as many allege, the most powerful individual in the industrial state nowadays is the scientist, when we inquire into the ways the scientist rose to this pitch of prominence, we see that he arose in large measure by virtue of the arts of design. One of the fundamental differences between the contemporary astronomer and Galileo is the superior design of the instruments nowadays in use by the astronomers. You could no more arrive at the complex structure of modern biological theory if you were confined to the clumsy microscope of Leeuwenhoek than you could arrive at solar spectroscopy by peering through Galileo's "Optick Tube." Step by step, the designer—call him engineer, inventor, artist, what you will—has led the way to knowledge in the future. You do not have to be a disciple of John Dewey's philosophy to see that modern scientific advance is, in surpris-

ing degree, a function of modern instruments, but modern instruments are also, in surprising degree, a function of modern design, and modern design is, in surprising degree, a function of the vision of the universe that comes to that acute hard-headed, logical and eminently practical fellow, the genuine artist, who must be forever distinguished from the bohemian, the dilettante, and the sentimentalist.

The artist, the designer, the dreamer-up of new patterns in the material world or in the world of the mind—he it is who really wields the power to alter education and the world; and from their point of view the Russians are entirely correct in first subduing artists to their absolute theory of the state. Not nature alone, but education and society come by and by to imitate art. Every course in political science must begin or end with dreaming Plato. Every theory of socialism depends upon some picture of the golden age—that favorite theme of painters. The movement towards world government goes back at least to Dante. A hundred years ago, when Morris and Ruskin were young, they observed the unnecessary ugliness of machine-made products, and in no time at all, as history goes, the schools obediently taught handicraft, manual training, and industrial design. When, in time, painters abandoned the medievalism of Watts, the hellenism of Sir Frederick Leighton, the romanticism of La Farge; when they found beauty, interest, fascination in the spare, clear lines of factories, ships, and railroads, as Sheeler does, as Feininger does, as Ralston Crawford does, each, of course, in his own way, then, as if there were collusion between art and education, the arts of design would be presented to the student, not as an escape into the past—like the cottage architecture of Andrew Jackson Downing—but as a means of comprehending the present and compelling the future. Humble examples are revealing. The tumblers one used to buy in the five-and-ten-cent store were as thick and clumsy as drunkards, they justified the reproaches of Ruskin and Morris, but today you can get a cheap glass beautiful in color and in line. Indeed, if I wanted to be merely amusing, I would now hold up the toothbrush I bought last week, which, though its handle has wind resistance about licked, suggests that the morning toilet ritual is not a work of darkness, but a work of light.

Education as a work of light is, indeed, a great contribution of the designer and the artist. Have you ever reflected upon the obvious truth that the *plein air* painters discovered sunlight long before high-school principals discovered sunlight? If the schoolhouse today is no longer the dungeon of the 1870's, it is because the painter found the sun, the advertising designer found the painters, and the home-owner and the architect found the sun, the painter,

and the designer altogether. The designer remade the American house, increasing its fenestration, ridding its walls of darkness, substituting plain, clear line for Victorian dust-catchers, insisting upon informal comfort and ease of care. Doctors could have argued until time ran down that children need light and playing space, but nothing would have altered our school buildings, had not parents been forced to contrast their obsolete dinginess with the implications of modern design in home, in shop, in store. Then, and then only, did parents bring pressure upon the schoolboard and the city fathers to spend money for light and air. Why, indeed, do we have playgrounds, parks, a national park system, outings paid for by city or state, except that men like Frederick Law Olmstead were trained, intelligent, and determined men? But Olmstead was a partner of Vaux, and Vaux was a pupil of Andrew Jackson Downing, and Andrew Jackson Downing was profoundly influenced by the landscape paintings of Raphael Hoyle.

The artist is, then, still a powerful force, possibly the most influential single force to prevent education from standing still and society from becoming complacent. I suggest that the practice of the arts of design in the broad sense of that term is still a significant social force, perhaps more significant than the lesser matter of earning one's living through that practice. I hold, indeed, that the quality of picture-making in any society may be the truest index of its values. If the scientist rather than the minister is the current god of our idolatry, I call your attention to the powerful influence of the cartoonist—Rollin Kirby's drawings are a case in point—in derogating from the godly, and to the equally powerful influence of advertising designers and illustrators in depicting the inhuman perfection of the scientist in the white coat plugging mouthwash or automobiles or toothpaste or an anti-cancer campaign. I suggest that the Wrigley chewing-gum ads are as potent an element in American values as are the colleges. Women show their legs or do not, develop bosoms or fail to have any, grow fat or thin, short or tall, in obedience to graduates of the drafting board, and the repercussions of what is done today in the art schools alters the economic and scientific habits of nations on the morrow.

I venture to suggest there are still a good many things to do at rather elementary levels of design, such as taking the chromium off automobiles, putting ovens in gas ranges where somebody taller than a race of midgets can get at them, and creating book jackets for serious novels, that do not look like ads for the burlesque show. As I seldom write under water, I do not find the modern fountain pen completely successful as a problem of design.

Men's clothing seems to me a curious affair. I think something could be done with subway cars. I am deeply depressed when I contemplate the lampshades found in American hotels. When I look at the stale reproductions of eighteenth-century paintings hung in the bedrooms of these hostleries, and then think of the talented young artists who could be employed to furnish fresh works of art to replace such nonentities, I can only wonder why the owners, having taken the trouble to employ a twentieth-century architect and a twentieth-century engineering firm to construct a twentieth-century building, suddenly dropped the whole thing and fled backwards into the eighteenth century.

Perhaps the artists have not yet begun to fight. Perhaps their failure to realize that they are a social force arises out of modesty, perhaps they have been smothered by the sentimental doctrine that art is a leisure-hour form of self-expression. I suggest it is time for defensive warfare to cease and for an attack to begin. I suggest that the nation must be brought to realize that the practice of art is as intellectually challenging as the practice of science, and that the social results of art are as radical and revolutionary as the social results of science. I suggest also that the way to meet what we queerly call the challenge of our time is neither sentimentalism nor sloppy thinking, but a clean-cut, courageous presentation by the artists of the universe they know. I suggest finally, that artists are in fact, members of the great confraternity of poets, and poets, said Shelley, are the legislators of the world.

SCIENTIFIC AND ARTISTIC KNOWLEDGE IN ART EDUCATION

By Ernest Mundt

QUESTIONS of whether creative art education is adequately provided for in our colleges; or whether it should be complemented by professional art schools, derive their importance from a situation which people concerned with both science and art recognize to be a dichotomy between the ways of science and the ways of art as these are understood today. Clarification of some of the reasons for this dichotomy may contribute towards finding an answer to such questions.

Sir Arthur Eddington, in *The Nature of the Physical World*, asserts that there exist two kinds of knowledge. He illustrates this duality with the example of a visitor to the beach who is intrigued by the ceaseless action of the surf. In one state of mind, this visitor in his quest for knowledge consults wave mechanics—and in its mathematical equations correlating certain functions of wind and water, he finds one kind of answer to his quest. In another frame of mind, the visitor recalls some lines of poetry and, in a state of mystical union with the rhythms of the moving waters, gains an insight into the workings of nature which, while not described by physics, are fully valid in terms of another kind of knowledge. Eddington thinks that these two kinds of knowledge exist side by side and cannot be translated one into the other. He notices that one cannot make a joke laughable to a humorless person by explaining it. He insists, however, that both these types of knowledge, which he calls symbolic and intimate, are indispensable for the full realization of man's relations to his surroundings.

This duality is familiar to any normal human being. Pairs of terms such as cognition and intuition, or analytical observation and mystical empathy, link this common experience with two strands of tradition that have run like warp and weft through the history of Western civilization, from Apollo and Dionysos on down to the various classicisms and romanticisms, constructivisms and automatisms of the recent past. These all point up a basic dualism of method in dealing with reality. On the one hand, one has concepts distilled from experience, stored in the memory of individual or group, and later applied to problems which are recognized to need this kind of application for their proper solution. On the other hand, one has the awareness that man

is part of the processes of nature, inextricably linked with its unalterable rhythms, and that he most satisfactorily fulfills his existence through immediate—meaning largely uncritical—participation in these processes which are not necessarily differentiated in terms of internal and external stimuli.

One method depends on the possession of concepts. This possession alone Western man has become conditioned to call knowledge. The imparting of such concepts he calls education. The results of this approach, however, cover only Eddington's symbolic knowledge. The other method depends on the ability to follow the stimulation of rhythms without hesitations imposed by traditional criteria, and on the ability to state this experience *while having it*—which is mainly by means of improvisation. This is accomplished by the ideal artist of contemporary schools of painting and poetry. It is Eddington's intimate knowledge at its purest.

If these two methods of knowing are incompatible, as Eddington says, and if our colleges remain true to their historical ideal of Aristotelean, analytical, or symbolic knowledge, it would follow that college art teaching can result only in so-called academic art; and that the special conditioning needed for the experience of emphatic or intimate knowledge must be left to schools specializing in this particular kind of education.

But this is not the whole story. Lancelot Law Whyte, in *The Next Development in Man*, offers biological evidence that the dualism which has been described above is indeed typical of Western man. He explains that it finds expression in the specific conditioning of our nervous functions through the cumulative effect of our cultural environment, which has been favoring the separation of the *recording* ability of the brain in the cortex, from its *facilitating* activity through the hypothalamus. Mr. Whyte also states, however, that unless Western man again finds an integration of these two functions, relating to mastery over nature and to participation in its life-fostering processes respectively, he is in danger of pursuing to the bitter end the road to catastrophe which he now so obviously travels.

Mr. Whyte also points out that discussion of these issues is greatly hindered by the fact that the western languages themselves, geared as they are to communicate concepts, are ill equipped for dealing with events of empathy. To facilitate my argument, I shall here call the analytical, cognitive, or symbolic kind of knowledge *scientific*; the emphatic, intuitive, or intimate kind, *mystical*, and the integration of the two, *artistic*—accepting for the moment as unavoidable any criticism of the evaluation of certain forms of contemporary science and art which these terms imply. The work of such sci-

entists as Einstein and Freud shows so many mystic values, and the work of such artists as Cézanne and Mondrian so many scientific ones, that I find the choice of these terms at least partially justified.

E. M. Forster refers to the integration of scientific and mystical knowledge in the creative act of the artist, if I understand him correctly, in his essay *On Criticism in the Arts*, when he says that the artist "lets down as it were a bucket into his subconscious and draws up something which is normally beyond his reach. He mixes this thing with his normal experiences, and out of this mixture he makes a work of art." And this mixing, as Mr. Forster points out, is not a scientific process either. The artist, looking back on his accomplishment, "will wonder how on earth he did it. And indeed, he did not do it on earth." Or, as the poet Paul Claudel puts it: "After I have spoken, I know what I have said."

The artist, in other words, is able somehow to fuse his mystical knowledge—which by itself is rather incommunicable—with his scientific knowledge which offers him a frame of reference in the accumulated communal property of known facts. The artist, in short, is able to use simultaneously both those functions of the brain which are largely separated in other people, the recording memory and the immediate responsiveness.

On the basis of this definition of artistic creativity—concerning, incidentally, not only the producer but also the consumer of works of art—the task of art education appears to be a threefold one. Art education has to convey facts; it has to facilitate immediate response to stimuli; and it has to help combine these two in the unitary processes of creation and appreciation.

Now this is a cumbersome formula, and its tripartition lacks elegance. Yet these shortcomings may again be blamed on the compartmentalization inherent in conceptual language. Actually, the facts and stimuli here referred to are not separate entities. They are both aspects of the same phenomena which I propose here to call events. I then define facts as transformations of events designed to make these accessible to conceptual thought, and stimuli as events transformed so as to relate them to habits of response. This definition serves to illuminate the man-made character of this differentiation. It also shows that any stimulation through facts—which is what higher education on the whole is trying to do today—must involve nervous processes of excessive and hazardous complexity. The artistic method of dealing with events as wholes, in comparison, is much simpler and safer.

This does not mean that the artistic method is easily explained. Riding a bicycle, by way of illustration, is a simple matter; the description would have

to be long indeed which could offer its full explanation. The raw material of the artist's creation, his awareness of nature and the processes of community with the fears and frustrations, accomplishments and hopes that determine them, in other words, is not reached through any knowledge of facts as facts, but through an intellectual *plus* emotional response to *events*, which are recognized to be only symbolically represented by the facts considered. Similarly, the artist's response to sources of inspiration, in order to be coherent, must be stimulated also by events—whose continuity with the historical process are checked against ascertainable facts.

Returning in conclusion to the question of what kind of school is best equipped to teach art, it becomes apparent that the traditional college labors under a handicap. It is handicapped because the idea of higher education has been narrowed down in the course of history to cover only the first, or factual, third of the task. Professors are generally meant to find, to store, and to transmit factual knowledge. This oneness, if I may call it that as far as art is concerned, is frequently offset, of course, by the mystical or artistic communication of the teacher's personality as it has been transformed by his own experience of art. Yet this factor is left mainly to chance. On the whole, the college student learns less art than he learns about art. The position of the professional art schools, on the other hand, is usually not stronger. Many of them convey facts only as these relate immediately to the craft; they are not equipped to generate any awareness of nature and culture, which is also needed for the artist to gain his proper depth and breadth of scope. Other art schools offer even less in terms of fact, but they do invite the student into an atmosphere where the mystical factors of art are not frowned upon but encouraged, and where the student's ability to follow his creative impulses are developed. The ideal school for the creative artist, *in sum*, ought to combine more factors than appear at present in any school's curriculum, professional or academic.

As the scientific approach to knowledge today is so preponderant, however, and as society still puts so much more trust in science than it does in art—directing its colleges accordingly—it would seem that until such time when the collegiate concept of education is sufficiently broadened so as to include the *whole* man, professional art schools are indispensable for the education of the creative artist, because their curricula are focused on an essential quality which other schools but rarely stress: they emphasize the mystical side of creative activity.

CONTEMPORARY ART; ITS DEFINITION AND CLASSIFICATION

By J. P. Hodin

TO ANSWER fully the question "What is contemporary art?" we cannot avoid going a somewhat round about way, and answering the wider and more general question, "What is art?" The mere problem where lies the boundary between art and craft and whether there is such a boundary and so a real difference between them at all is itself difficult to answer. I am afraid that we shall fare like this with almost any question in the field of art that we approach for closer inspection. What is easily comprehended by feeling, demands to be given shape or to be defined, that is to say a mental process in which logic and comparative experience must play their part—in so far as the phenomenon lends itself to rational treatment at all. For there certainly are phenomena in the realm of art which elude all rationalization, and which can be grasped only by meditation, that "submergence" which is the mode of knowledge for the mystic. Comparative experience is however only possible on an historical basis. The formation and reformation of the concept of "art," its metamorphoses, are not only of importance to us because they bring home to us the truth that every great period has had to forge this concept for itself anew, but also because every culture sees its social and moral structure reflected in it.

We cannot be surprised therefore that it is particularly difficult for our age to produce its own definition, for the simple reason that we lack any spiritual common denominator, while Science has not yet reached that point in its development at which it is itself capable of creating a new metaphysics, a new myth. The picture of the world offered to us by science is still too fragmentary, too rational, too narrow. It may be compared to the surface of a turbulent sea in whose mirror modern man stares and searches in order to find himself. But all he sees is a distortion of himself. However much he tries to concentrate on the image and sink himself in it, he has to console himself with a future, when the storm will have subsided and the sea offers him a distinct picture of himself on the dark ground of its depth. Scientific knowledge has not yet given birth to that wisdom which compels recognition as the ripe fruit of a balanced development, as the highest expression of a culture. The lack of it has even been described

as the mark of modern art, to cite one of its historians: "*L'art moderne a manqué de sagesse, il a été radical.*" (René Huyghe)

The concept of art has in different periods changed its meaning. Antiquity distinguished between the liberal and the servile or mechanical arts. Solon as well as Plato and Aristotle used this distinction. In Greek, Roman and Medieval history, we find that literature and mathematics are often regarded only as preparatory studies for philosophical knowledge, oratory and the interpretation of religious texts. The conception of the "Seven Liberal Arts" of the Middle Ages was largely an intellectual one, and devoted to the "scientific" disciplines of grammar, dialectic, rhetoric, arithmetic, geometry, music and astronomy. They were instruments for higher studies, especially philosophy. They involved little manual skill or pursuit of sensuous beauty. Theoretical Music had for its object the proportions of numbers. Literature, in the modern sense, was not an integral part of the Seven Liberal Arts. The "Arts of design" (*Arti di Disegno*) and the visual arts as a whole were looked upon as crafts only. Their chief aim was usefulness: the useful aspect of architecture is obvious. Figurative art had to illustrate and support religious doctrines; painting and sculpture were admired only because they mirrored to some extent reality. Ornament for its own sake was not known until later times.

Even in the 14th century, the artist is still considered as an artisan, the architect as a master-mason, and the musician as a minstrel. There was no social distinction between the ordinary craftsman and the artist. What an interesting problem opens up here in pondering upon the genius of those times and its social nomenclature. Dante's mention in the *Commedia Divina* of two well-known miniaturists, was denounced by his contemporaries as immortalizing "men of unknown name and low occupation." The status of the visual arts and of artists fluctuated slightly during Greek and Roman times. On the whole, however, the visual arts had a low social status not only in Greece and Rome, but also in the Middle Ages. It is related that Isocrates (436-338 B.C.) recommended that Phidias, Zeuxis, and Parrhasius should not be classed with vase-painters and doll-makers. Even in the time of Augustus, Vitruvius had to defend the dignity of architecture. Pliny the Elder (first century A.D.) refers to a teacher of Apelles as the first painter who was thoroughly trained in different branches of learning, especially in arithmetic and geometry, without which he considered that art could not be perfect. It was from his example, according to Pliny, that painting on panels was taught to freeborn boys, and that this art was accepted as a preliminary step towards liberal education.

The Greeks spoke of *mousikē technē*—*technē* expressing every useful skill—the art of the Muses. These stood under the protection of Apollo and the nine Muses and consisted of astronomy, history, lyric, erotic and mimic poetry, heroic hymns, comedy, tragedy and dance. The arts of the Muses showed two different characteristics. They were fine in the sense that their products were not considered to be the result of only manual or useful skills and they were useful from a moral and educational point of view. Neither Plato nor Aristotle regarded the arts as being devoted mainly to pleasure or sensuous beauty. Epicurus, however, did so and he is quoted as saying: "I know not how to conceive the good, apart from the pleasures of taste, sexual pleasures, the pleasures of sound, and the pleasures of beautiful form." For Plato the arts like music or painting belong not to the necessities but to the luxuries of life. He disapproved with a great many luxuries on moral grounds. In his metaphysical system the imitative arts, be it poetry, painting or sculpture occupy a place far removed from truth, which lies with the eternal ideas. Aristotle, in *Politics*, continues to ponder on which arts can be used in the education of freeborn children and to what extent. I do not believe that there could be a social and aesthetic attitude more diametrically opposed to ours than his, when he states that the arts are vulgar when exercised as paid employments and that it is not good if a freeman attends to the arts too closely in order to attain perfection in them. It was only Pliny who conceived the idea of Fine Arts as the expression of an absolute value, Beauty, purged from all moral content. How deeply the time of the Renaissance was influenced by concepts of Antiquity can be studied in the struggle of the Renaissance artists and architects to raise their status in emphasizing the scientific and noble character of the arts.

The seventeenth century in France introduced the term *Beaux Arts*. Louis XIV founded the *Académie Royale des Beaux Arts* in 1648. Unified later with the *Académie d'Architecture*, which was founded in 1671, "it was composed of painters, sculptors, architects, engravers and musical composers." From among the members of the society who were painters, was chosen the director of the French *Académie des Beaux Arts* at Rome, also instituted by Louis XIV in 1677. As musical composers were amongst the members of the *Académie Royale des Beaux Arts*, music was included in the realm of *beaux-arts*. When the grand opera was founded it was given the official name of *Académie Nationale de Music* thus providing for a separate academy for music in its operatic form.

In 1661, Louis XIV created the *Académie de Danse*, and the sciences

received their academy in 1666. The organization of these academies had its model in the *Académie Française*, established in 1635 for the discussions of literature. The French revolution abolished them and organized one single *Institut National* with three classes: physical and mathematical science, moral and political science, literature and the fine arts. Later, the third class was divided into French language and literature, ancient history and literature, and fine arts. So the arts achieved at last the social status which was the privilege of the philosopher and the writer. Today we witness the gradual decline of the status of all arts—including philosophy—to the advantage of science. Whereas the artist of Antiquity strove to be recognized as genteel, the Renaissance artist achieved this status to such an extent that even kings, popes and emperors showed him reverence. And whereas the artist in the 17th and 18th centuries became a member of Royal Academies, in the late 19th and the early 20th century there are signs that he is returning to the old concept of craftsmanship and often likes to be looked upon as a "worker."

The word Art has changed its meaning several times throughout the ages and acquired its aesthetic sense only recently. *Ars* in ancient Latin meant any craft or skill, *ars* in medieval Latin meant any form of book-learning. That was still so in the time of Shakespeare. The Renaissance re-established the classical meaning, and the Renaissance artists, though striving to be recognized as educated men, as members of Humanist society, thought of themselves as craftsmen. In the seventeenth century began the slow process of separating the specific aesthetic point of view from that of technique or the philosophy of art. This led in the late eighteenth century again to the distinction between the "fine-beautiful-arts" and the "useful arts." In the nineteenth century, the fine arts became simply "art." In the twentieth century we can discern the tendency to call art not only what previously was known as fine arts but all handicrafts and various other aesthetic activities as well. The English term "fine art" is only a product of the eighteenth century. According to the Oxford Dictionary it was originally used in the plural as a translation of the French *beaux-arts* and "fine" as an adjective meaning "beautiful" was often used as an equivalent to *beau*.

To arrive now at a contemporary definition, we must submit the definitions of the past to a critical examination with a view to our special purpose, and combine what is still of use in them with the new elements which enter. The last most comprehensive attempt of this kind was undertaken

by Professor Thomas Munro in his work *The Arts and their Interrelations*.¹ Professor Munro himself calls the philosophical standpoint from which he considers the problem, and the scientific method which he applies to its solution, naturalistic. It is a philosophical naturalism based on natural science. For purely practical reasons, we want to adopt this new definition as a working hypothesis. It is not certain whether we shall wish to retain it later on. In fact we can already say that in examining the special value we attach to the idea of the unitary work of art, we shall not be concerned so much with the extent of the definition as with a tendency in which the Humanistic and Cosmic comes to be recognized in a new form.

Professor Munro's definition consists of three definitions. In the first art refers to certain related types of skill; in the second to a type of product; in the third, to an area of social culture.

1. a: "Art is skill in making or doing that which is used or intended as a stimulus to satisfactory aesthetic experience, often along with other ends or functions; especially in such a way that the perceived stimulus, the meaning it suggests, or both, are felt as beautiful, pleasant, interesting, emotionally moving, or otherwise valuable as objects of direct experience, in addition to any instrumental values they may have. b: Art is skill in expressing and communicating past (?) emotional and other experience, individual and social. c: Especially that phase in such skill or activity which is concerned with designing, composing, or performing with personal interpretation, as distinguished from routine execution or mechanical reproduction.

2: Also, a product of such skill, or products collectively; works of art. Broadly, this includes every product of the arts commonly recognized as having an aesthetic function, such as architecture and music, whether or not that particular product is considered to be beautiful or otherwise meritorious. (Note: A very important point showing that the critical valuation of works of art is not at all of concern to the scientist or philosopher who defines art, as it was not, with very few exceptions, to the art historian.)

3: Art, as a main division of human cultures and a group of social phenomena, includes all skills, activities, and products covered by the above definition. As such, it is comparable in extent to religion and science; but these divisions overlap in part."

These definitions embrace everything which in the widest sense can be related to an artistic activity and the concept of the aesthetic, and historically not only what is today regarded as art, but also what past ages have considered as such. And this is of interest to us because in formulating

¹ A Survey of the Arts and an Outline of Comparative Aesthetics. The Liberal Arts Press, New York, 1949. We have taken most of the data of our historical survey from this work in an abbreviated form and modified sequence. Reference is made there amongst others to the following studies: A. Blunt, *Artistic Theory in Italy, 1450-1500*. G. G. Coulton, *Medieval Panorama*. The Elder Pliny's Chapters on *The History of Art*. Max Schasler, *Das System der Künste*. R. G. Collingwood, *The Principles of Art*. F. P. Chambers, *The History of Taste*. O. Bird, *The Seven Liberal Arts*.

our new definition all those concepts particular to a cultural epoch, such as liberal, mechanical, fine, etc., have been put aside and substituted by others. Is it not itself evidence of the relativity of every aesthetic concept and judgment, that we look at a Romanesque or Gothic painting not, so to say, with Romanesque or Gothic eyes, but with ours, applying to it our own aesthetic criteria?

Further, much of what we today regard as art, earlier epochs would not have admitted at all into the field of art. And many artistic skills, which formerly were widespread, like the making of stained glass windows, *peinture églomisé* (*Hinterglasmalerei*), miniature painting, tapestry weaving, ivory carving, intarsia work, mosaic, etc., are today to be found only very sporadically or have been quite forgotten. Against this, however, new art-forms have arisen, like abstract constructions, mobiles, the film, photomontage, the photogram, lumia or colour music, etc.

What then does the concept of modern art mean within the framework that we have drawn up so far? We shall subsequently limit ourselves to the visual arts, that is to painting, sculpture and the graphic arts. Modern is in colloquial speech often replaced by contemporary, which basically has the same meaning, but is more limited in time. For strictly speaking contemporary can only be applied with reference to a particular generation or even only to our generation, which historically by no means covers the whole past of modern art.² Modern means according to the New English Dictionary, "being at this time; now existing—of or pertaining to the present and recent times, as distinguished from the remote past, pertaining to, or originating in, the current age or period." And Modernism is defined as "'a usage' 'a mode of expression,' or as 'peculiarity of style or workmanship, characteristic of modern times.'"³

The term modern in painting has been used, as far as I know, for the first time by Huysmans in 1879 to define the attitude of Manet, Degas and the Impressionists to contemporary life. It is obvious that in the year 1950 the term has quite another and necessarily wider meaning than it had say in 1900, in fact a so much wider meaning that we may well doubt whether it can legitimately be used at all. Modern, then, close to us in time—not modern remote from us in idea and taste. In this sense it contains no characteristic, far less the annotation of a style, like Roman-

² There is another distinction to be made. Nobody could call the work of an academic artist modern though he might be called contemporary.

³ *A New English Dictionary on Historical Principles* edited by Sir James A. H. Murray, Oxford, 1908.

esque, Gothic, Renaissance, Baroque. From the point of view of art criticism, the concept "modern" even contains a negative element, in that it draws a borderline between one field of art and all other preceding ones. The boundary where both old and modern meet is fluid and it will indeed be necessary to find some property which distinguishes equally all products of the art of the last 100 years. This distinguishing feature is, we believe, to be found in the influence of empirical-analytical science, and perhaps this conclusion will lead us to a new and more significant name for that art epoch which today we still call so inarticulately "modern" or "contemporary."

Another important question is to determine at what point of time the technical or ideological character which is for us the mark of modern art, comes to the fore. Writers are by no means in agreement on this point, and their dates vary. Some critics and art historians begin with the year 1858, when Eugène Boudin first guided Claude Monet's early efforts in Le Havre,⁴ some with the year 1863⁵ and so with the foundation of the *Salon des refusées*, by the Emperor Napoleon III, who thereby gave artists like Monet and Pissarro the opportunity of exhibiting their pictures that had been refused by the *Salon des Beaux Arts*; another regards the year 1889 as the decisive year; Bergson then published his work "*Essai sur le données immédiates de la conscience*," the *Mercure de France*, the mouth-piece of the symbolists, was then founded and the generation of artists born between the years 1850-1870 produced their first representative pictures. At the time when realism was predominant, Puvis de Chavannes, Odilon Redon, and Cézanne were preparing their new painting. The same year, too, this new painting appeared on the scene for the first time as a collective manifestation against the realism that was so formidably represented in the world exhibition of 1889. It stood for the metaphysical revolt, the restoration of mysticism, of magic and of the occult sciences, of satanism, (in the sense of Huysman, Claudel, Villier de l'Isle Adam, Maeterlinck, Mallarmé, Baudelaire). It was Dorival⁶ who pointed out this date which coincides with the far reaching event, which was the opposition of an irrational, transcendental-idealistic form of art and thought to naturalism. Compared with this, the statement that the realist movement which had begun at the end of the forties "was a development of the Romantic Move-

⁴ Maurice Raynal: *History of Modern Painting*, I. London, 1949. Chapter: The Legacy of Courbet.

⁵ N. R. Wilenski: *Modern French Painters*, London, 1940.

⁶ Bernard Dorival: *Les étapes de la peinture française contemporaine*, Paris.

ment of the thirties and forties" (Wilenski) seems unscientific and merely chronological. But we have to go one step further to the assertion that today the opposition of realism and non-realism is to us a living unity, in which the one appears as the function of the other, the complete picture of art at present being the interaction, an interlacing, conflicting and fusion, of these two trends. Taking the influence of empirical-analytical science into consideration we come to the surprising conclusion, that both realism and abstract art come to stand on the same side of an equation; whereas abstract art sees itself as the antipode of realism.

Since both realism and non-realism play an equally important part in contemporary art, and their different traditional bases must be taken into consideration, it is difficult to name one particular artist with whom the present art era opens. We can take Courbet as a starting point, as did Henri Focillon,⁷ and construct a bridge to the Romantic movement of the II Empire (Gustave Moreau, Monticelli, etc.), or do so like Raynal⁸ with a reservation which he formulated thus:

"While readily admitting the influence of Ingres, Delacroix, Constable and Corot on the course of modern painting, we have thought it best to place the name of Goustave Courbet in the forefront of this history, the reason being that of all the masters of form and colour Courbet is one as to whose supremacy all painters are in agreement. None, indeed, but sees in him a past-master in that excellence of craftsmanship which is the lodestar of every professional artist. The daring and the power, the delicacy of execution and the sheer splendour of his art opened up so many new vistas that even artists with radically different temperaments, such as Matisse and Picasso, join in regarding his work with that slightly envious deference which is accorded only to what is permanent in the métier."

By the same reasoning we might put the emphasis on Delacroix. Cézanne declared: "We painters all spring from him." Delacroix's procedure is traditional color and modelling as it is found in Veronese, or in the placing of the lights as with Rubens. The form is Baroque, expansive, but he writes in finer characters than the Baroque painters and his form is more intensively analysed. Delacroix is a Romantic, but from the point of view of form, a Realist. His realism is modern with hitherto unknown contractions and a summary conception of form. It may be said that the handwriting of the modern painter goes back to the Baroque through the intermediary of Delacroix.⁹

⁷ Henri Focillon: *La peinture aux XIX et XXe siècles*, Paris, 1928.

⁸ *op. cit.*

⁹ J. P. Hodin: *The Painter's Handwriting in Modern French Art*, The Journal of Aesthetics and Art Criticism, March, 1949.

Sheldon Cheney, too, tries to root contemporary art deeply in referring first to the Classicism of David, Ingres, Gros and Gérard, and then to the Romanticism of Delacroix and Géricault. We feel that he would like to declare Goya to be the first modern master, were he not deterred by the fact that between his death and Daumier's or Manet's mature works 20 and 30 years elapsed respectively, so that there is no question of a direct succession. Of course one might with as much justification call El Greco or Hieronymus Bosch or Franz Hals "modern" masters which would have the most bewildering consequences.

Before we leave Classicism and Romanticism, as understood by the 19th century, it would be advisable to throw some light on a problem which Spengler¹⁰ saw very clearly. "Great art is altogether extinguished with the arrival of civilization. The transition is expressed in every culture by some form of 'Classicism and Romanticism.' The one means a fanaticism for an ornament—rules, laws, types—which has long become antiquated and soulless, the other an enthusiastic imitation, not of life, but of an earlier imitation. An architectural fancy takes the place of an architectural style. Painting and literary styles, old and modern, native and foreign forms, change with fashion. All internal compulsion is lacking. There are no more 'schools' because everyone chooses what he likes, where he likes. The whole compass of art including architecture and music, verse and drama, becomes craft. A sculptural as well as literary standard is formed which is merely handled with taste, and is without any deeper significance."

In turning both against Classicism and Romanticism, the realist artist has placed himself on a natural and original basis, which should offer him the fullest freedom, by means of his intellect, to find his bearings again in life and in art. But what a fatal mistake this was! A realistic artist like Courbet, did not represent only his own theory of art, but also the spirit of his time. The scientific spirit had already gained such power over this period that it even entered into purely aesthetic evaluations, as is evident from the writings of Saint-Simon, August Comte and P. J. Proudhon.

Modern realism is the first example of the permeation of science into all forms of expression. Considering that the central problem of present-day art is the negation of realism—not always of science—by abstraction, it seems after all most advisable to us to start our observations with Courbet and realism which, as Dorival expressed it, between 1848 and 1889 "swept in in three great waves." First came Millet and Courbet, then Manet, and

¹⁰ Oswald Spengler: *The Decline of the West*.

finally Impressionism. René Huyghe¹¹ starts his history of modern art with the recognition of the offensive against the "real" and describes the essence of the art of the first half of the 20th century as the collapse of the two pillars which he calls "*la notion du réel*,"—he also speaks of an "*fallite du réel*"—and "*la notion de la raison*." Classicism, Romanticism and realism are the main pillars of Academic art, whose disintegration is to Herbert Read¹² the signal for a new conception of art. Carl Einstein's work¹³ seems today too confused and undocumented; together with H. Kröller-Müller's¹⁴ and other similar works, it represents a type of literature that has been superseded by present-day knowledge. Einstein starts with an arbitrary juxtaposition of names like Matisse-Derain-Modigliani-Kisling-Rousseau-Rouault-Utrillo. There is no systematic thought or chronological order, with which Wilenski's book¹⁵ on the other hand is too overburdened, and there is no attempt to comprehend the spiritual roots of modern art. It is furthermore not clear why Lionello Venturi¹⁶ starts his short survey of the development of modern art with the year 1905 and Fauvism, a point of view which seems to be shared by Huyghe.¹⁷

Today when the second generation of abstract artists claim to be traditionally bound to Impressionism, and specially Monet, this is untenable. But the meaning of Huyghe's "vraiment" and Venturi's somewhat arbitrary division of time in the groups 1905-20, 1920-45, seemed to me to contain the germ of another more significant distinction, that of a first and a second epoch in modern art-development. We shall call it the early and middle epoch. The late epoch we are hardly in a position to consider since we are ourselves in the beginning of it. Christian Zervos,¹⁸ with his own peculiar intuition, seems in spite of his aversion to documentation and systematic thought, to support this classification, in talking of Cézanne, Renoir, Gauguin, Toulouse-Lautrec, Seurat, van Gogh, and Rousseau, as forerunners, and making Fauvism and the influence of negro art his

¹¹ René Huyghe: *Les Contemporains*, new edition, Paris, 1949.

¹² Herbert Read: *Art Now*. London, 1936.

¹³ Carl Einstein: *Die Kunst des 20. Jahrhunderts*, Berlin 1926.

¹⁴ *Die Entwicklung der Modernen Malerei*. Leipzig, 1925.

¹⁵ *op. cit.*

¹⁶ L. Venturi: *Pittura Contemporanea*, Milano, 1946.

¹⁷ *op. cit.* "Le mouvement moderne commence vraiment avec les Fauves et leurs amis."

¹⁸ Christian Zervos, *Histoire de l'art contemporain*, Paris, 1938.

starting point. It seems to me, however, that in such a classification the first group would have to start before Cézanne and the second definitely with Cubism. The following picture of the development of contemporary art is then formed:

Early Epoch

1. Realism (in all its forms: the Barbizon School, School of Fontainebleau also called Plein-Airism, Social Realism and Verism included).
2. Impressionism.
3. Neo-Impressionism (also called Pointillism or Divisionism).
4. Symbolism (including the Nabis—the Prophets—the school of Pont-Aven also called the Synthetists, the Rose-Croix Painters and Cloissonism).
5. Cézanne.
6. Fauvism.
7. Expressionism.
8. Fantastic art (including metaphysical painting).
9. Neo-Primitivism.
10. New Realism and Neo-Humanism (called "*Protestation du bon sens*" by Dorival, as the reaction against the intellectual tendency of Cubism; in Germany it was the reaction against expressionism, as *Neue Sachlichkeit*. Venturi speaks of "Return to nature," Huyghe of "*Retour au Réel*." Including Luminism).

Middle Epoch

11. Cubism.
12. Futurism.
13. The Intermezzo of Dadaism.
14. Surrealism.
15. Picasso.
16. Abstract art (Rayonism, Simultaneism, Orphism, Suprematism, Constructivism, Neo-Plasticism, Purism, Amorphism, Functionalism, Style Mecanique, Non-objective art, Concretism, Synchronism).

Late Epoch

17. Actual tendencies (The followers of Cubism, Surrealism and Abstract art, the successors of Picasso, l'art brute, existentialist art).

The French like to put together into one group the painters of Montmartre; Toulouse-Lautrec, Forain, Valadon, Utrillo, and also often the painters who exhibit in the *Salon d'Automne*. From the stylistic point of view, such a distinction has little justification. Cheney too speaks of the Bohemians of Montmartre. He also concerns himself separately with the *Ecole de Paris*—a confusing term, because it cuts across all schools. By *Ecole de Paris* the French describe all painters working in France since about 1910. It is this abundance of -isms all of which claim to be considered as styles, which frighten and paralyze the lay person and sometimes even the student, so that with the best will in the world he does not feel able to approach modern art. Closer study, however, shows that what at

first glance looks like chaotic multiplicity in fact obeys a discipline of chronological order on the one hand—that one world of forms develops in succession to another—and on the other hand the law of contrast—or the tidal rhythm—which rests on the natural principle and need for change and completeness. The mutual influence and interaction of particular schools makes for even worse confusion. But from a spiritually unifying point of view the whole material falls into an orderly pattern. It obeys the law of Thesis-Antithesis and Synthesis, where a method historically adequate to the requirements of art stands for the thesis, and the influence of scientific observation and method in the realm of art for the antithesis. Their reconciliation is the synthesis whose ideological characteristic will be that the scientific attitude towards the problem of life, will change in the direction of a new metaphysics.

If we now regroup the modernisms from the position we have taken up, we find where scientific observation and method have exerted a noticeable influence: Courbet's realism based on Positivism, Impressionism on account of its light and colour theory, Neo-Impressionism, Cézanne's analytical painting, from which Cubism and Abstract art developed, Dadaism which is not an art movement but rather a negation of art, but whose mentality is explicable by the mechanical spirit of science and its effects on social life, surrealism which rests on Hegel and analytical psychology, Cubism, Futurism and Abstract art. On the other side, into the category of the decidedly antirational, sensual and also mystic-cosmic style belong Fauvism, Expressionism, Fantastic art, with the exception of Chirico in whose painting there is much speculation, Neo-Primitivism, New Realism, Neo-Humanism and Existentialist art.

Although sculpture has passed through the same style phases as painting, it is still largely ruled by the special laws of the medium and it is therefore advisable, for the sake of lucidity, to treat it separately; the sculpture of modern painters, too, will have to be specially considered. We must also look separately at modern mural painting, whereas the graphic arts can be treated together with painting.

In the classification of movements in modern art, it is striking that amongst all the general names there occur only two of individual artists, Cézanne and Picasso.¹⁹ There is good reason for this: Cézanne plays such a role in the development of post-Impressionist art that he can be regarded as the turning point at which something decidedly new begins. And this

¹⁹ I am now more and more inclined to include a third, namely Paul Klee.

decidedly new element has again found its prototype in Picasso. This observation leads us at the same time to another question: to what extent does art as the manifestation of different style-directions exist independently of the personalities of its creators? Only in so far as it stands for a concrete idea, brings about a change in the use of forms and leads to the establishment of schools; otherwise, the -isms serve merely as mental aids in grasping the whole of the complicated picture of contemporary art. It is true, certain artists, and not always the most creative, have made expansive theoretical pronouncements, others, of higher standing, have been satisfied with suggestions, but the individual artist cannot be nailed down to one school or direction in the living development which he goes through. Picasso—an extreme case—was for a time a Romantic Realist, Expressionist, then Cubist, a Classic and Surrealist, but his vehement, restless and encyclopaedic nature can only be comprehended when it is considered in its natural unity, that is through Picasso's personality and its relation to his time. Other artists, as for example Rouault or Chagall are less many-sided, and then it may happen that their life-work coincides with a general description, as, for instance, Chagall and Fantastic²⁰ art. In a more detailed study of contemporary art a combination of style and personality will be necessary, the one helping us to grasp revolutionary ideas in art, and the other to understand these as living realities. While the latter point of view prevails in a monographic treatment, the former is more profitable for a general survey. We shall thus have to complete our main classification according to the -isms of modern art with a list of the most important names which are organically related to these -isms.

We must return once more to the various historians of modern art, in order to consider those points in which their classifications vary. It frequently happens that particular authors and artists have the ambition to originate new terms which cannot, however, be made to conform with any fundamental idea or order, and which considerably add to the irritating confusion of the various -isms. When R. Escholier speaks of Neo-Traditionalism (this is the title of a treatise by Maurice Denis from 1890) he names Vuillard and Bonnard with the Nabis and the circle round Gauguin (*Pont-Aven*). The term traditionalism is however too vague; here creeps in the concept of Renaissance and Classicist art, whose weight overwhelms modern

²⁰ The term fantastic has been used by Baudelaire to characterize the art of Goya, later on by L. Venturi in connection with Chagall.

art. Apart from this it is important to define exactly which tradition is meant. In the case of Maurice Denis the concept coincides with religious painting.

The term is today by no means unambiguous, considering the various traditional chains to which particular modern schools are linked. In the future it will become even more complicated and unmanageable. While Gauguin and the Nabis to a certain extent at least developed from a common ground, Bonnard is more related to Impressionism and Fauvism and their sphere of influence. Next to the fact of an underlying spiritual relationship, the direction in which the artist's style is developing must be the deciding factor. Here we must be guided by the principle that the style which is the determinant is not that in which the artist may have begun to work, and through which he has passed, but that which is essentially connected with his name. So it is not the Impressionism of Gauguin's earliest works, or the circumstance that Vuillard and Bonnard once belonged to the group of the Nabis that counts. The difficulty which arises with Picasso will be overcome by recognising what is his essential characteristic, namely the urge for the restless adoption of new stylistic stimuli.

The circumstance that Escholier treated the whole development of 20th century painting in four chapters led him also to bring together under one common title "*Independants d'hier et d'aujourd'hui*" Primitivists, Surrealists and the École Juive, which anyway does not exist; the term merely expresses the author's surprise at the number of modern Jewish artists. Dorival's classification is more far-reaching than this in that he distinguishes three main groups: *De l'impressionism au Fauvisme, 1883-1905*, *Fauvisme et Cubisme, 1905-1911*, and *Depuis le Cubisme, 1911-1944*. In this last chapter there are four subsidiary groups which have developed in opposition to rational and constructive cubism. They are "*La Protestation de l'instinct et du coeur*", that is the Primitivists; "*La Protestation du bon sens*" in fact the return to Realism and Neo-Humanism "*La Protestation de la subjectivité*" the Expressionists, Surrealists, Chagall, and finally the tendencies in the youngest French painting. Herbert Read too has with the same justification, made the distinction between subjective idealism, where he treats Picasso, the Surrealists, Klee, and subjective realism, by which is meant expressionism.

Venturi like Escholier works with the term traditionalists under which for him come Bonnard and Vuillard as well as Signac, Marie Laurencin and others. This term is opposed by Venturi to the non-realistic style tendency. This would be justified were this non-realistic style-tendency ex-

pressed in one and not, as in fact, in numerous manifestations. Venturi, moreover, does not distinguish between Cubists and abstractionists, for to him both are abstract. ("Today when we speak of abstract art, we mean cubism and its variations."²¹) Against this it must be said that cubism was never abstract, even though there is a tendency to abstraction to be found in it and amongst the first abstract works we find those completed by Kandinsky about 1910, which grew out of Expressionism and not out of Cubism, and whose character is entirely ungeometric. But Kandinsky and Mondrian are treated by Venturi together with the Futurists, who are privileged to have a separate title apart from the abstractionists, an entirely Italian point of view. Why Modigliani and Utrillo should be put together with Chagall, Chirico and Klee into the chapter on Fantastic Art, is incomprehensible. Modigliani decidedly ought to be associated with Cézanne, Gauguin, and the negro tradition (Picasso) and Utrillo with the Neo-Primitives. Odilon Redon, who was here of such undoubted influence is altogether left out, and so is Miró, who is however found in the first group of Surrealists. But Miró can only be counted as a Surrealist in one short period of his work, and might quite as well be described as abstract. But the determining element in his style is that fantastic-primitive, refined-humorous trait, which makes the essence of his personality.

Equally unsatisfactory is Wilenski's group "The Modern Classical Renaissance," in which Cézanne, Seurat, Renoir, Rousseau, Gauguin, van Gogh, Toulouse-Lautrec, Maurice Denis, Matisse, Modigliani, Severini and others are happily thrown together. Wilenski borrowed the term Classical from Robert Rey's "*La renaissance du sentiment classique*"; but contrary to Rey he uses it as classification. A title like *Rhythmic Decoration*, too, in which Matisse, Dufy, but also Rouault, Modigliani and Picasso occur, is more a flight of fancy than a classification, while the introduction of the term "*Unschooling Painters*" for Neo-Primitivism is misleading because it can be applied to many artists with different styles. The division of Surrealists—Chagall, Chirico, Picasso—and Neo-Surrealists, which are generally known as Surrealists, is historically incorrect. Chagall and Chirico never belonged to the Surrealists. Chagall definitely dissociated himself from the Surrealists,²² and Chirico was "discovered" by Breton in 1917 when there was as yet no Surrealism. Picasso on the other hand is only at one phase of his work

²¹ L. Venturi: *Painting and Painters*. New York, London, 1946.

²² See J. P. Hodin: *Une Rencontre avec Marc Chagall*. Les Arts Plastiques, No. 2, Brussels, 1950.

influenced by the idea of Surrealism, not by its form speech and should therefore be treated on his own.

Zervos too gives little satisfaction from the point of view of classification. But contrary to Wilenski, he has never aimed at classification and systematization. He calls the chapter on Chagall "*Le Surnaturel*," playing on a word which Apollinaire applied to Chagall in 1910. "*Le Lyricism des signes*" denotes Klee, and "*La poesie de l'enigme*" Chirico. In "*Au de la du Concret*" and "*Au de la peinture*" he deals with artists who show abstract tendencies, while "*La poesie rebelle*" simply stands for Surrealism. These titles are used by Zervos in a distinctly poetic sense, rather like Eluard's titles, and in judging them one must keep in mind the nature of his book as the first to treat the extreme tendencies of art after Cézanne in a comprehensive manner.

In a history of the development of modern art, not only artists working in France must be considered. Today it is generally recognized that artists east of the Rhine have made important contributions to modern art. The greatest weakness of Zervos' book is that it does not mention Expressionism at all, and so not Munch, the German expressionists, Kokoschka, etc., in spite of the fact that the title of the book is "*L'Histoire de l'art contemporain*" while on the other hand he devotes a special chapter to Russian abstract artists. Huyghe, Cheney and Venturi are, however, aware of this omission. and, moreover, with the two latter there is a noticeable tendency to take into account the development of modern art in different countries. In this of course the Italians come off particularly well with Venturi, while Cheney deals with the Americans more closely. A world history of modern art does not yet exist, although there is already much material available. We must therefore also include those artists who have attained international heights of recognition in different countries, and have striven towards new artistic solutions.

The importance of clarity and lucidity concerning the development of modern art is particularly apparent where a question of practical and not merely academic import arises. Today there are in Paris and in New York museums for modern art and a classification at once historically correct and instructive proved necessary to their organization.

In the Paris Musée Nationale d'Art Moderne it was found necessary to devote particular rooms to important artists as well as to schools, whereby Chagall incidentally was not given one, and is represented only as a member

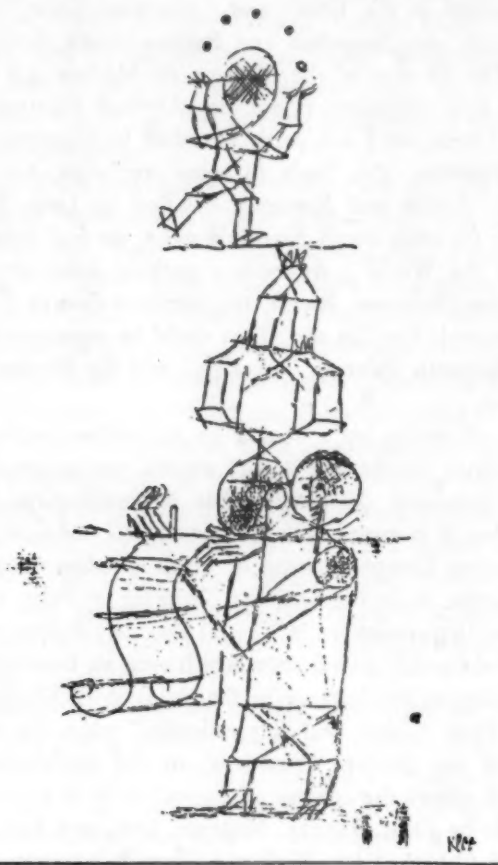
of the École de Paris, unlike Suzanne Valadon, Felix Vallotton, Georges Desvalières, Raoul Dufy and Albert Marquet, Maria Blanchard, Roger de la Fresnaye, Louise Hervieu and Charles Dufresne. These artists have however the importance only from a strictly French and not from an international point of view.

The same applies to New York's Museum of Modern Art, which of course attaches a great importance to the representation of the Americans, as in the sections "American Painting, Classic and Expressionist"; "The Romantic tradition in the USA" and "American Scene," where next to Primitives appear also Surrealists and Realists. South America too is well represented. The division of the Museum of Modern Art is made partly according to style (Modern Primitives, Abstract Painting (Geometric), Return to the Object, etc.) and partly according to geographical and chronological considerations. This leads to some confusion. For instance there is one section: Realist and Romantic Painting in Latin America, but if we are looking for other South American styles, we find them in the section "The State of the World"; Art with a political bias, where next to the Mexicans Orozco, Siqueiros, Rivera, the Germans George Grosz, Otto Dix are also represented. But Dix and Grosz could be represented in the section "Realist and Romantic Painting in Europe" and the Mexicans in the South America section.

The idea of setting up a section on art with a political bias cannot well be maintained by the side of the stylistic and geographical classification. This geographical classification has its justification, but works inconsistently when it is mixed with a chronological order, as in the section: "Late 19th century, Europe," instead of which an adequate style designation would be welcome, as in the sections: "Painting in Paris, Classic and Expressionist," or "Expressionism in Central Europe." Purely practical reasons must have called for this classification which even so, however, hardly makes for greater clarity, as for instance in the inclusion of Utrillo in the group "Painting in Paris, Classic and Expressionist," when the museum has a separate section for Modern Primitives; or the introduction of "Magic Realism" which allows the concept of Surrealism to be by-passed to include surrealist works by Ernst, Tanguy, Magritte, Dali, and Roy, as well as the fantastic art of Chirico. Klee, Miró and Chagall, however, appear next to the abstract Kandinsky and to Arp in the section "Free Form, Free Symbol." all of which causes a confusion of the terms abstract, fantastic and sur-

realist art. Fantastic art cannot be called magic, because it is only rarely so, and the essence of abstract art consists less of fantastic than of constructive elements.

The 13 modern schools are easily defined, and they represent variations of tendencies, which from a unified point of view, submit to a much simpler scheme. Many of them have even today only an historical and no longer a living interest.



1916/17.

PAUL KLEE, Pen Drawing, *Courtesy*
Museum of Modern Art, New York.

OROZCO AND SIQUEIROS AT THE ACADEMY OF SAN CARLOS

By Jean Charlot

I

THE first mention I found of José Clemente Orozco in the archives of the Academy of San Carlos dates of May, 1906. He was then already twenty-four years of age, older than the average art student at the school. This is explained by the fact that his first serious pursuit having been scientific agriculture, art had, up to then, fared as no more than an avocation. That Orozco must have already studied at the Academy before 1906 is implied, however, by the fact that, typically, this first recorded activity was part of a collective motion for self-expulsion!

In 1906, Don Antonio Fabres, sub-director of the school, was on the way out. Three years before, as the personal nominee of the President of the Republic, General Don Porfirio Diaz, he figured as a political power, with a salary of 7,200 pesos that exceeded even that of the Director, mild-mannered architect Don Rivas Mercado. Now that the lengthy feud he had fought with Mercado neared its end, Fabres realized that he would never reach his goal, that was no less than the directorship of the school. He still gave two night classes, one of the nude and one of the costumed model, but attended them only halfheartedly. Oftentimes he failed to come, or left before time. The model would leave early too. A few students would follow the model, and, soon after that, the class would exit *in toto*.

The janitor, Lino Lebrija, posted notices at strategic corners, to remind the students how it was absolutely forbidden to leave between class hours, and he and his helpers stood guard by the main entrance, reprovingly. It was his duty as well to redact reports of such incidents for the Director, wherein he used to refer to himself in the third person, dispassionately:

"Disobeying your orders, two of the students of Professor Antonio Fabres started a rumpus the evening of the 7th. of the current month, May, 1906. Its outcome was the exit of all the students out of these two classes, when the janitor and his aids found themselves helpless to restore order. . . ."

"Such a scene was reenacted yesterday, and student García Nuñez, while wrestling with the janitor, tore loose the bell-pull of the door . . ."¹

¹ Archives of San Carlos, 1906-34.

Two of the more pugnacious youngsters, Garcia Nuñez and a fellow agitator, Carlos Zaldivar, were expelled for fifteen days. Promptly, a petition in their favor was placed before the Director; it was signed by ten of Fabres' students and given added weight by the following postscriptum: "The other students who were not there at the time of signing are nevertheless in agreement with what it says."

The petition ran:

"It is with intense surprise that we heard of the order to expulse from the school our fellow students because they left before time. . . . Had this happened with a view to promoting disorder, such punishment would be justified. . . . However, if we left, it is only because there was no model—he was gone at 8.00 P.M.—and so no further purpose in keeping to the classroom. If these two students deserve punishment, then we shall consider ourselves as equally expelled together with them, that is, all of us who left the building that night . . ."

Among the ten signers was José Clemente Orozco. Probably with an eye to resulting demerits, some bureaucrat checked beside each student's name what classes he attended. One name received only a cross, with the remark, "Is not a student of the school." Orozco's name rated also a cross and nothing else. This suggests that, at the time, he was not as yet a registered student.

The next year, 1907, Orozco was included in the alphabetical list of registered students. By 1910, he was referred to as a senior student of life-class when his contest drawing was adjudged *bors-concours*, a rating which implies that he had previously received his full share of honors.

1910 was Centennial Year, with many festivities planned for September, to commemorate Hidalgo's uprising that resulted in Mexico's political independence from Spain. The President of the Republic, Don Porfirio Diaz, with a kind of surrealistic illogic, ruled that a gigantic display of contemporary Spanish art should add fitting gloss to the celebration. Towards this end, a government subvention of 35,000 pesos was readily earmarked, and a specially constructed exhibition building thrown in.²

Young Mexican artists, mostly students of the Academy, were naturally nonplussed. They decided to put up their own display of national art, either totally forgotten or wilfully slighted by the Presidential decree. In the name of the members of the Society of Mexican Painters and Sculptors, Gerardo Murillo—the future Dr. Atl—wrote to Director Rivas Mercado, July 18, asking him for the use of "the classroom of first year of archi-

² *ibid.*, *ibid.*

³ *Boletín de Instrucción Pública*, T. XV, 1910, p. 710.

ture, the exhibition hall, and the corridors of the second floor, to make possible the exhibition that the Society has planned for the Centennial Year."⁴

Not only did Mercado let the young patriots have the use of the building, but he also contributed 300 pesos of his own towards expenses. In turn, Justo Sierra, Secretary of Education managed to add a subvention of 3,000 pesos.⁵

Hung without fanfare in the corridors of the school, this "Show of Works of National Art" overshadows in retrospect the other, more blatant, display of Spanish painting. In the Academy show, racial consciousness anticipated the creation of a truly Mexican style. Saturnino Herran exhibited "The Legend of the Volcanoes," after an Indian myth; Jorge Enciso contributed "Anahuac," a life-size Indian silhouetted against the dawn. Orozco was represented by cartoons and charcoal drawings, now lost, but recorded in print in the official memorial album of the festivities, "J. T. [sic.] Orozco exhibits many caricatures and compositions. The former are typical, of strong draftsmanship, with lines bold and firm, supremely expressive and full of very deep intentions. The latter are in the same vein. Their tormented and convulsive attitudes bring somehow to mind Rodin's drawings."⁶

One senses justified pride in the thanks that the Association sent Mercado at the close of the show: "The signers, members of the Society of Mexican Painters and Sculptors, are deeply grateful for the active and great good will with which you helped us realize this first exhibition of National Art." The letter is signed by Gerardo Murillo as manager, and, among the members, by Orozco.⁷

The Society celebrated further with a "victory" dinner held in Santa Anita, to thank Murillo for his exertions. Besides hot chile dishes there must have been more than soft drinks, if we may judge from a news photograph of gesticulating artists hoisting a beaming bearded Murillo onto their swaying shoulders, with Orozco at the bottom of the pile, facing the camera and squinting in the sun.

Orozco's further studies at the Academy of San Carlos spanned the more tempestuous days of the military Revolution. If the artist gained, then and there, the knowledge he expected to gain of anatomy and of

⁴ Archives S. C., 1910-18.

⁵ *ibid.* 3.

⁶ Genaro Garcia, *Cronica oficial de las Fiestas del primer Centenario*, Mexico, 1911.

⁷ Archives S. C., 1910-19: "Circulares."

perspective, he also came, as a student, in astonishingly close contact with the dynamics of civil war that constitute the other pole of his complex stylistic formation.

The fall of Porfirio Diaz—after a semi-benevolent dictatorship that lasted nearly forty years—happened soon after the Centennial festivities. His political opponent, Francisco I. Madero, made a triumphal entry into the Capital in mid-1911, bowing to cheering crowds from a landau drawn by white percherons and manned by liveried coachmen. The young art students, drunk with the taste of new freedom, lustfully injected unrest in the hallowed routine of the sheltered Academy. As studies suffered, the faculty retaliated with demerits. In May, 1911, in the contest of coloring, a class taught by German Gedovius, Orozco failed to pass.⁸

The next month, a great student strike began. It paralleled within the school the political revolution that was to rage for a decade outside its walls. At first, the strike was limited to the class of anatomy taught by Don Daniel Vergara Lope. His students objected to his dictatorial leanings, at variance with the novel political trend. They also rebelled at having to pay the instructor for each of the mimeographed sheets that served as makeshift textbooks, comparing them disdainfully with the penny sheets of the publisher Vanegas Arroyo, blind to what meaning future generations would read in these folk productions.

As the strike spread, the janitor was increasingly busy tearing subversive posters and slogans off the walls and dumping them on the desk of the Director, from where they eventually found their way safely into the archives. One of the mildest of these papers, hastily scrawled in blue ink and still gummed at the back, reads, "Because of the stupidity of Professor Vergara Lope, no one should attend the class of anatomy."

With the fall of Diaz, his brain trust of technocrats, nicknamed by the masses *los científicos*—the scientific ones—fell equally into discredit. Another school pasquin ended loud and raw, in true revolutionary style, ". . . Long live Democracy! Down with the scientific ones in this school! Freedom of election. Liberty and Constitution.

"Mexico, July 15 of the Year of Freedoms."⁹

August 17, an ominous plea from Francisco Urquidi, the school secretary, reached General Rodrigo Valdes, Chief of Police of Mexico City, ". . . Please send us four policemen to keep order in the Institution. A

⁸ Archives S. C., 1911-29: "Cónursos."

⁹ Both papers, *ibid.* 1911-36.

number of discontented students station themselves by the door at 7 P.M., to dissuade their schoolmates from entering."¹⁰

August 28, undaunted by police measures, the strikers staged mayhem upon the director. Though handicapped both by his age and his girth, Rivas Mercado withstood the assault with gallantry, if not with coolness. His own version of the affray, redacted that same day for his superior, the Secretary of Education, Don Justo Sierra, still exists in the archives. It is a first draft, and hard to read, scrawled that it was in the heat of righteous indignation, and filled with erasures and corrections meant to preserve dignity in the midst of mild ridicule:

"As I reached, this noon, the Institution, together with my lady, I was faced by a group of dissatisfied students voicing threats and insults. Far from intimidated, I descended from my automobile and, immediately, was attacked by the strikers who hurled various missiles—eggs, tomatoes, stones and other things. One of the projectiles hit me on the nose, producing a nose bleed.

"Though under attack, I advanced towards the group, my objective being to catch one of them; this I managed to do in the person of trouble-maker Francisco Rangel. The rest having scattered, I proceeded on foot towards the second police precinct, accompanied by a policeman holding Rangel . . .

"In the street, they continued proffering insults, notwithstanding the presence of my wife who followed me in the automobile. The chauffeur was manhandled and a striker, wrenching free the hood of one of the lanterns, threw it at my wife inside the automobile . . ."¹¹

The strike was still on when, eight months after the affray, stubborn Rivas Mercado resigned. Orozco, now thirty years old, acted throughout the disorders as elder counsellor to his fellow students, who were mostly still in their teens. A news snapshot shows him holding a sheaf of diplomatic looking papers and peering owlishly through thick lenses, ready to enter the office of the Secretary of Education for an attempt at mediation.

President Madero was shot in 1913. His successor, General Huerta, was in turn forcefully removed by First Chief Carranza. The latter's choice to head the school fell on Gerardo Murillo—alias Dr. Atl. Forthright documents remain in the archives that tell of Atl's tempestuous passage through the school, backed by the vivid memories of those who worked with him.

A memorandum, dated October 6, 1914, was sent by Atl to Ingeniero F. Palavicini, Secretary of Education: "I will submit a plan of total reorganization of the so-called teaching of the Fine Arts, beginning naturally with a thorough clean-up of teachers, class-rooms and store-rooms, given that everything within the school is filthy dirty."

¹⁰ *ibid.*, 1911-13: "Correspondencia del Secretario Francisco Urquidi."

¹¹ *ibid.*, 1911-36.

Another note, addressed to the Inspector General of Physical Education, was written that same day: "I can assure you that, if ever a class of physical culture was started in this school of Fine Arts, the whole Institution would collapse instantly. Once insured the organic equilibrium of the students, they would lose interest in such intellectual masturbations as are the sole fruit, up to now, of all academic institutions.

"I intend to reorganize this so-called School of Fine Arts along practical lines, changing its name to that of workshop, where workers will be able to do three things: bathe, work, and make money."¹²

Orozco felt grateful towards Atl, who acclaimed him as already a great artist, and decided to follow his political fortunes. When the troops of Pancho Villa, closing on the Capital, forced Carranza and his followers to take refuge in the State of Vera Cruz, Atl followed, and established a "school in exile" in Orizaba. *La Vanguardia* was printed there; it was a sheet meant to bolster the morale of the troops in the field, illustrated mostly by Orozco.

The next mention of Orozco dates of the next decade. January 12, 1922, the Director of the School, Ramos Martinez, wrote to José Vasconcelos, Secretary of Education, "I earnestly recommend that you name the citizen José Clemente Orozco to the post of fourth Professor of Elementary Drawing. Vacant at present, the post is already included in the budget of expenses for the current year."

The request was granted, and Orozco taught night class, for a daily stipend of 7.00 pesos. The class was attended by fifteen students.¹³

In January, 1923, Orozco received an additional job as assistant to the draftsman of the Editorial Department of the Ministry of Education. The procedure included an oath,

"Do you swear to fulfill loyally and patriotically the post of _____ that the Constitutional President has conferred upon you; to be zealous in everything and care for the major good and prosperity of our Union?"

"The person thus interrogated having answered, 'I swear it,' the Citizen Secretary proceeded, 'Should you fail to do so, the Nation will bring you to account for it.'"¹⁴

This text being a standard printed form, with only the particulars of the job left blank, to be filled in each individual case by hand, one may doubt that this impressive scene ever took place. However, the filled-in form is duly signed by José Vasconcelos for the Government, and by Orozco as its employee.

¹² Both papers, *ibid.*, 1914-1: "Asuntos varios."

¹³ Nomination, *ibid.*, 1922-105: "Personal Docente de las Clases nocturnas." Report on class, *ibid.*, 1922-75. The report is dated April, 1922.

¹⁴ Archivos de la Secretaria de Educacion, 1-25-10-63.1/131(IV-3)/80.

As assistant draftsman, Orozco took a small part in the publication of the Classics in a low price edition that was one of philosopher Vasconcelos' favored projects. The artist designed the chapter-heads and tail-pieces of the *Dante*.

As teacher of elementary drawing, Orozco dutifully put his signature to a number of the collective circulars that all members of the faculty were bid to read and to sign. The bureaucratic wording of most of these documents makes it doubtful that Orozco, or any of the other artists-teachers, always knew what they were about. Typical is an unnumbered circular, issued January 18, 1923, "Incumbent to the initial payment of salary to Federal employees, Paragraph 82 of the Law promulgated May 23, 1910, specifies that a copy of the corresponding nomination be produced. This provision was rendered obsolete after the Fundamental Charter creating the post of Controller General became operative, but, subsequently, the dispositions therein included have been revalidated by Circular No. 25, issued by this Department. . . ."

Other texts were clear enough, such as No. 5, issued February 6, "After the second unjustified fault committed by a member of the faculty of an institution of learning, a fine will be levied, to be in a ratio proportionate to the amount of his salary, to be repeated for each further offense. . . ."

Circular No. 13, April 23, "Notice has come to this Ministry that a number of teachers and employees of the School in your charge fulfill their duties with slackness, arriving late to work or failing altogether to come. . . ."¹⁵

The last of the circulars that Orozco signed, and thus the last that he presumably read, is No. 17, announcing a faculty meeting to be held June 6, 1923. It is doubtful that he attended it, and probable that from then on, Orozco could have been described by strict bureaucrats as ". . . arriving late to work or failing altogether to come . . ." for, on June 7, he began the full-time work on the mural decoration of the main patio of the Preparatoria school, having completed the gigantic plan and some of the detailed studies in the little time left between his two clerical jobs.

One last document marks the turning point in Orozco's career, when he stepped from the local stage of his *patria* into the spotlight of international fame:

"José Clemente Orozco, 316 W. 23rd St. New York City, N.Y. U.S.A.

"To the President of the National University of Mexico.

¹⁵ All circulars, archives S. C., 1923-14, "Circulares."

"The petitioner, professor of modeling in night class at the Academy of Fine Arts states:

"That, finding himself in this City for the purpose of opening an exhibition of his works, and needing to remain for a while in foreign parts, he requests that you be willing to grant him a leave of absence without pay, valid for six months; its purpose that of dedicating himself to the previously mentioned activities. . . .

New York City, N.Y. February 1, 1928

José Clemente Orozco."¹⁶

II

Alfaro Siqueiros wistfully states that he was scarcely big enough to take part in the great strike of 1911 at the Academy of San Carlos. He admits in conversation that, ". . . all I did then was to throw a few stones at things or at people, and little else." Somewhat at odds with this self-effacing admission is the fact that Siqueiros—then thirteen years old—landed in jail with some of the ring leaders, there to be consoled by a gift of chocolates from an anonymous well-wisher.

The next year, 1912, he weathered successfully his examination in a branch of painting in which he was indeed to become a master, "Class of chiaroscuro: Alfaro, José David. Passing grade."¹⁷

The artist dates his first mature remembrances as a student from the year 1913, in the days of President Huerta. In an election freely held by both teachers and students, Ramos Martinez—who was the candidate of the anti-academic element within the Academy—won the Directorship of the school. At that time and in that milieu his style of painting, courting, as it did, Whistler and Impressionism, carried the impact of a revolutionary manifesto.

Irrelevant of a style that Martinez himself would outgrow, it proved of crucial importance for the generation of Siqueiros that the new Director already thought in terms of a Mexican art, and strived to put his students in daily contact with Mexican subject-matter. Though arrived at with all the gentleness that characterized his actions, this was a true revolution against the modish attitude of local connoisseurs who advocated an increasing dependency on recognized European masters, men of the caliber of Gérôme, Roybet and Meissonier.

Martinez stated his aims in a letter to the Secretary of Public Education, September 29, 1913, "It is the wish of the Direction of the Academy that its students of painting work from the model, and in direct contact with nature,

¹⁶ Archivos de la Universidad Nacional. Archivo general, carpeta 1562. Orozco's show opened at the Marie Sterner Galleries, on 57th Street, in June, 1928.

¹⁷ Archives of San Carlos, 1912-19: "Concursos."

in locations where the foliage and perspective effects be true to the character of our *patria*.

"The aim is to awake the enthusiasm of the students for the beauty of our own land, thus giving birth to an art worthy of being called genuinely national. . . ." Following this premise, Martinez asked permission to take students away from the twilight of the classroom into the sunlight of the countryside.¹⁸

Permission was obtained and a lease signed, October 17, for a house and garden on the outskirts of Mexico City, "The Direction of the National Academy of Fine Arts is renting the house situated on Hidalgo Street, No. 25 . . . in the village of Santa Anita Ixtapalapa, that includes dining-room, bedroom, front room, corridor and garden. A class of painting will be installed there, making possible the direct study from nature. . . .

The monthly rental to be 30.00 pesos."¹⁹

Thus was started the now famous school of Santa Anita, forerunner of the many open-air schools that flourished in Mexico during the nineteen-twenties. Flushed with the memories of a stay in Paris and a Salon Medal, Martinez stressed the French flavor in his teaching, though not in the choice of subject-matter. He encouraged his students by addressing each after the name of a famous master, Renoir, Manet, Monet, even Cézanne. The school itself he dubbed "Barbizon," to underline the rustic character of the surroundings wherein this zealous group of landscapists labored. Photographs show easels set around the chipped *azulejos* fountain in the center of the open patio. Plaster casts transferred there from the storerooms of the Academy vied in attractiveness with live Indian models, and all were set against a natural backdrop of upright poplars, mirrored in the shimmering waters of the Santa Anita canal.

Dating from that period, a mimeographed form with manuscript additions constitutes Siqueiros' earliest autobiography:

"Birthplace: Chihuahua City, State of Chihuahua.

Age: 17.

Residence: Fifth Street of Altamirano, No. 101.

Father: Cipriano Alfaro.

Residence: Same address.

Occupation: Student.

Diplomas: High School.

When first registered in this school: 1912.

¹⁸ *ibid.*, 1913-21: "Clase en Santa Anita."

¹⁹ *ibid.*

Curriculum: The undersigned is currently a student at Barbizon, in the classes of painting.

Mexico, March 4, 1914.

Petitioner: José D. Alfaro."²⁰

Twofold were the recorded activities of Siqueiros at Barbizon. His schoolmates still speak of his extravagant adolescent appetite that led him to Machiavellian plots: he exalted loudly the esthetic virtues of still-life painting, and especially the rendering of fruits and other edibles; then, often without waiting for a friend to finish a picture, Siqueiros borrowed and stealthily devoured the models. Not denying this, the artist prefers to tell how, under the cloak of protection spread by the gentle unworldliness of Martinez, there were underground political meetings at Barbizon, where plots were hatched against the dictatorial Huerta regime.

Between eating, conspiring, and presumably painting, Siqueiros passed at the school most of the day and much of the night, and his sedate father wondered at this excess of zeal:

"December 17, 1913.

Señor Don Alfredo Ramos Martinez, Director of the National Academy of Fine Arts. Most esteemed Sir,

"It is as the father of student José David Alfaro that I make bold to intrude on your busy time. Could you let me know until what hours of the night do the students stay in this Academy or house of Santa Anita. Indeed, this son of mine returns home haphazardly, more often than not after 10 P.M., and at other times I do not even know when; always swearing that only his studies keep him there.

"Your answer will doubtless contribute to the order that should reign in the home. My questions are born of the imperious duty that is mine to watch over the conduct of my son as well as care for his health, bound to be adversely affected by the irregularity of sleep and meal times. I trust that you will not refuse me the data asked for.

"Receive my anticipated thanks . . .

"Cipriano Alfaro."²¹

Martinez answered:

"Your son, the young José David Alfaro, assists indeed at the classes of painting from nature given in Santa Anita under my supervision, but only in the useful hours of the day, that is before nightfall.

A few students have received from the Ministry of Education and Fine Arts small allowances that help them further their studies, and they have permission to live on the premises where the classes are given. They remain there as in an internate, but your son is not among them . . ."²²

²⁰ *ibid.*, 1914: "Inscripciones de alumnos numerarios."

²¹ *ibid.*, 1914-10: "Correspondencia del Director."

²² *ibid.*

When, on the shifting political scene, First Chief Carranza ousted President Huerta, Martinez was replaced at the school by Dr. Atl. Unlike Martinez, who wished to bring his students in closer contact with nature and local color, Atl meant to strengthen their imagination along cosmic lines. Hence, "Operative from this date, and valid until countermanded, there will be in this school no more live models. Mexico, September 12, 1914 . . . Dr. Atl."²³

In the revolutionary free-for-all, Pancho Villa got the upper hand soon after that. Siqueiros, siding with the beaten Carranza, was one of the group of San Carlos students who fled from the Capital to provincial Orizaba. Feeling as yet not close enough to the battlefield, Siqueiros left the group for forthright military pursuits, the youngest officer on the staff of General Dieguez, steady foe of Villa. The painter proved a good soldier, and his companions-at-arms considered his art his only weakness. Once, when Siqueiros offered to sketch General Dieguez, the crusty old man exploded, "I will not have my photograph taken by a boy still wet behind the ears!"

Carranza once more ascended to power, and this time he felt seated securely enough in the Presidential chair to reward the faithfuls of leaner days. When the turn of Siqueiros came, his dual aptitude was duly acknowledged: as a young officer of the Revolution, he received a small diplomatic plum for his expected share; as a promising young artist and ex-student of the Academy, he was given, as also was customary, a fellowship to further his studies of painting in Europe.

In practice, this double award proved cumbersome. Later on, in a letter to José Vasconcelos, President of the National University, sent from Paris and dated September 29, 1921, Siqueiros reminisced on these quandaries,

. . . The Government of Señor Carranza . . . sent me to Barcelona in the quality of First Chancellor of the Mexican Consulate, and with the added character of art-fellow. The turn given to the affair did put me in a difficult position. I was required to make act of presence at the offices of the Consulate from 9 A.M. to 7 P.M., and thus found myself unable, during the year and a half that this situation lasted, to fulfill the object of my trip.

When Señor Obregon became President of the Republic, I started gestions through my friend and companion, Juan de Dios Bojorquez—at present the representative of our country in Honduras—to remedy a situation that was sufficiently abnormal to wreck both the internal mechanism of the Consulate and my personal ambitions. As the agreement now stands, the University over which you so ably preside grants me a monthly pension of 300 pesos. To accept this new arrangement, I had to discard a salary much superior . . .²⁴

²³ *ibid.*, 1914-1: "Asuntos varios."

²⁴ Archives of the Ministry of Education: "Siqueiros, 1-21-6-10," for this letter and the following nine documents.

Siqueiros was writing under the apprehension that the pension was to be cancelled soon:

... I received this help for only five months; that is a barely sufficient time to orient my efforts in the artistic milieu of Paris, and it is a totally insufficient one to do the same in the artistic milieu of Europe. Nevertheless, I have worked zealously to prepare an exhibition of my pictures that is to open at the Galleries Bernheim Jeune this forthcoming May.²⁵

Meanwhile, Vasconcelos, up to then President of the University, was making ready to head the newly created Ministry of Education. He was rounding up the best of Mexican artists—musicians, painters and poets—to launch the cultural renaissance that was his favored topic; and he sensed that restless Siqueiros might prove a worthy factor. Vasconcelos wrote to the young artist a soothing letter, October 22, 1921:

... José Vasconcelos salutes his esteemed friend, Señor Alfaro Siqueiros . . . and states that it is with pleasure that the pension will be continued for the whole of the coming year, thus enabling him to further his pictorial studies in Europe.

He [Vasconcelos] also asserts that if at any time Siqueiros wishes to return, he may rest assured of making headway here also and of creating for himself a position superior even to what he could hope for in those [other] tired countries.

Siqueiros, failing to realize from distant Europe the magnitude of the Mexican project, overlooked the artful bait by which the risen politician sought to speed his return. The painter clung instead to the idea of a pension and of a Paris show, and enlisted to the purpose the help of his trusted friend, Juan de Dios Bojorquez:

Legation of the United States of Mexico in Honduras. Tegucigalpa, November 9, 1921. Señor Don José Vasconcelos, President of the National University.

... Alfaro also states that, if he could be assured of his pension for one or two more years the Government could bank on his gratitude; that he would doubtless add luster to the name of Mexico in foreign parts. His confidence in his own talent is unshakable and there is also the fact that he is a born worker.

I earnestly beg you not to forsake Alfaro Siqueiros, ex-captain in the Revolution, great dreamer, and future national glory . . .

Juan de Dios Bojorquez.

December 19, it was the turn of Señor Gonzalez, Mexican Consul in Paris, to lobby for art's sake. He wired Vasconcelos that, if money was not urgently sent, the situation of the Mexican art-fellows stranded in Europe, including that of Siqueiros, would become truly critical.

January 5, 1922, Vasconcelos, now Secretary of Education, wrote in earnest of his plans to Siqueiros, and this time made an imprint on the young

²⁵ Archives of San Carlos, 1923-114: "Partes del Conserje."

artist's mind. Though the original letter is now lost, we may surmise its importance from the answer of the painter, dated February 2:

To Licenciado Don José Vasconcelos, Secretary of Public Education, Mexico.

... Answering yours of January 5, wherein you state that you do not think timely my plans for an exhibition.

Before anything else, I must sincerely confess that the enthusiasm that your letter breathes intensifies my great desire to return to the *patria*, there to collaborate with all my resources to the common task.

I am in total agreement with your basic idea, "To create a new civilization extracted from the very bowels of Mexico," and firmly believe that our youths will rally to this banner . . . When I asked for a furtherance of my pension, I meant to study part of that year in Italy and part in Spain before returning to Mexico; but your intelligent initiative in matters esthetic has given me A LONGING TO RETURN SOONER THAN THAT TO THE FATHERLAND AND TO START WORK THERE . . .

Though agreeing in principle with the blue-print of a Mexican cultural renaissance so suddenly displayed before his eyes, Siqueiros hesitated to throw overboard the memory of the treasures so recently contacted in France and Spain, and he gave voice to these reservations:

... As concerns us, Mexicans and Latin-Americans in general, a knowledge of the artistic tradition of Europe—that is also in part our tradition—and of its contemporary trends remains pertinent, inasmuch as it illustrates the workings of an unavoidable universal process according to which the Europeans are today the masters. Yesterday, it was the turn of the Orient; tomorrow will be our turn. We cannot pull apart without fatal consequences, as this evolution obeys genestic laws, and also because our racial individuality emerges clarified and strengthened by comparison. To witness Europe's actual achievement is to touch the very wound of its decadence and to acquire faith in our future . . . We are at the meeting ground between Orient and Occident, between rationalism and sensuousness, and this fact should mold the character of our own civilization.

In the balance of the letter, Siqueiros delineated his new plans, including a show to be held, this time, in Mexico City; also,

... could you advance me here 700 pesos to be discounted at the rate of 100 pesos per month from the 300 monthly that I receive. This amount is approximately what I intend to spend on art materials, and it would mean a substantial economy to buy them here as they cost much more there, and besides I could not find there the brand that I use.

May I remind you that, two and a half years ago, I was sent to the Consulate of Barcelona with the character of art-fellow, and with travel expenses paid for. Given this precedent, I ask the necessary allowance for my return . . .

Vasconcelos to Siqueiros, February 27, 1922:

... Your plans seem very good and I have advised the Department of Pensions to take them into account. In case you decide to come back in May or at mid-year, we will forward your travel expenses as soon as you wire us concerning your return . . . We will send a sum of 1200 pesos, and you may apart some of it towards material expenses . . .

Siqueiros wired Vasconcelos, April 16, "SUM NEEDED RETURN MEXICO NEXT BOAT SITUATION PARIS CONSULATE MOST URGENT."

The next day, Vasconcelos sent Siqueiros one thousand pesos, specifying that they be used "to return to Mexico."

July 6, Siqueiros, from Rome, wrote to Vasconcelos a lengthy plea: the artist had spent so much money on art materials that he had not enough left to buy his return ticket, ". . . You will see that I am faced with a grave defalcation . . . I am in danger of having to stay in Madrid, where I will arrive in a few days, and in very sharp money difficulties. . . ."

Patient Vasconcelos advanced the needed sum, cautiously stating however that, if Siqueiros failed to return this time, his pension was to cease automatically. Siqueiros arrived in Mexico City in August.

At that date, the mural renaissance was already under way, with a handful of muralists at work on the walls of the Preparatoria School. Joining them, Siqueiros chose for himself one of its stairwells, that of the *Collegio Chico*, a cluster of walls and vaults, curved or slanted, that lends itself to further optical elaborations. His first realized panel, "The Spirit of Occident Alighting on the Americas," shows, in its chiaroscuro both soft and strong, the impact made on the artist's mind and eye by the frescoes of Masaccio.

The opportunity to paint this first mural, heading as it did Siqueiros towards the carrier that best suited his monumental gifts, already fulfilled potentially the promise made by the Secretary of, ". . . a position superior even to what he [Siqueiros] could hope for in those [other] tired countries."

Financial plenty, that had at least been hinted at, proved more elusive. Official demands for money to be spent on the painting of murals were camouflaged artfully to pass, when possible, the scrutiny of a Congress whose heart was lost to the military, and that remained quite immune to esthetics. At the time that Siqueiros worked on his first set of murals, he was paid 3.00 per day as, "Teacher No. 59 of Drawing and Manual Crafts"; he also was "Assistant to the Director of the Department of Plastic Workshops," a Directorship that, in turn, had been specifically created by Vasconcelos to provide a living for Diego Rivera; a little later, Siqueiros also turned up as, "Assistant smith in the bronze foundry attached to the Department of Fine Arts," a job that paid him 6.00 per day.

When documents are the only source of knowledge, one must, at times, be led to false conclusions, or at least to irrelevant ones. In this case, however, it is still possible to cross-check existing texts against live memories. I

was a witness to the fever of creation that seized Siqueiros on his return, and that was to eventually stamp many of his personal traits on the Mexican school. In this light, the only Academy document to touch on that period is perhaps disappointing. It is a report addressed to Director Ramos Martinez, dated January 9, 1923.

... Last night, the Señores Gabriel Alfaro Siqueiras [sic] and Fermin Revueltas showed up at the main entrance of this Institution at 18.30 P.M. Being in an inconvenient state [i.e.: drunk], they broke a glass pane in the skylight of the studio of Señor Dominguez Bello. The student Pedro Sanchez, hearing from inside the crash of the falling glass, rushed out of the studio. There they were at the foot of the window, those responsible for the damage.

The Janitor, Enrique Suarez.

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(Continued on page 394)

RETREAT FROM THE MODEL*

By Sibyl Moholy-Nagy

IT WAS only 369 years ago that centuries as exact time units were confirmed by Pope Gregory. Arbitrary as these time segments seem there remains the fact that each century evolves its specific personality that distinguishes it from the previous and the following ones. A new essence seems to emerge during the first decade and wanes with the hundred year mark.

The essence of the 17th century, for instance, was formal synthesis, and that of the 18th century rational analysis. The 19th century was the century of mechanization, and the 20th century has as its dominating factor *MOBILITY*. Our time has set man and his object world in motion. In 1900 Rudolf Diesel published his paper on internal-combustion engines that altered every type of transportation. The Wright Brothers succeeded at Kitty Hawk in 1903, the same year in which the first licenses for the commercial manufacture of automobiles were issued. In 1904 the electrification of railroads was begun, and the first gearless traction elevator installed that added almost unlimited vertical locomotion to man's horizontal mobility.

The incessant change in location produced completely new viewpoints for the human eye and with it a changed scale of visual values. As the external world passed the retina at an ever increasing tempo, the relativity of perception became evident. The static object changed its appearance. The plastic arts: painting and sculpture, which had been dedicated to the rendering of this static object, had two alternatives. They could either commemorate the absolute vision of the past, or they had to admit the influence of this new element of motion upon their model.

It has been the function and the deepest justification of art through the ages to anticipate the future. Art establishes concepts that are carried into realization by the next generations. The multilayered pictures of Gothic painting, for instance, extending the view into hell and heaven above and below the customary focussing point of the eye, anticipated a three-dimensional space concept that was to be realized by the perspective painting of the Renaissance.

The art movements, emerging in the first quarter of the twentieth century, had a function similar to that of medieval painting. Expressionism,

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Cubism, and Constructivism in their initial stages anticipated the visualization of motion. The pioneers of these movements explored the potentialities of a dynamic vision expressive of the essence of their time. But it was only through the experimental film—literally the motion picture—that the concept of the mobile image became visual reality. It was the experimental film that set vision in motion.

All pictorial presentation, based on the Renaissance tradition, had congealed the model in a visual illusion that derived its meaning for the spectator by verbal recognition. The literary context of the title was to establish identification between painting and beholder. In order to understand Hodler's painting "Eurythmie" completely, for example, one had to know that the title means a sacred dance. However, during the last decade of the 19th century this traditional concept was challenged. A group of painters questioned the interdependence of image and literary meaning. The emotional process, generated within the model itself and not conditioned by caption, became the actual theme (e.g. the work of Edvard Munch). This process broke through the surface of the congealed form, agitating the surrounding pictorial space like the blasts of a storm. Inner meaning and identifiable image were conceived and represented synoptically—they were seen together. Coloristic and linear rhythms were now dictated—not by naturalistic illustration—but by an attempted identity of form and idea (*cf.* Delauney). This identity of emotion and expression became the core, the reason for being of 20th century painting. The first step in the retreat from the naturalistic model had been made. It proved that outer form is relative to inner meaning. Symbolic Expressionism as a new art form had been born. Its principle rested on the assumption that art is synonymous with psychological process. Face, figure, landscape and beast became clay, moulded by the introspective view.

A visual rendering of this inner drama called for unending fluctuations of technique. Each eruption of the soul demanded a re-examination of all painterly means. To name a very few, there were archaic simplification as in Picasso's work of the early 20's, transparency as in some of Kokoschka's Portraits in which the passage of time and the withering of the human form merge in veils of whiteness on the canvas. Distortion found its master in Modigliani, and Paul Klee arrested a glimpse of the inner image. With an increasing comprehension of the goal, to give visual reality to the process of living, and a mastery of new representational means, the cross currents, connecting outer and inner vision, could be recorded like the graphic curves of an electrocardiogram. But it was left to the motion picture to transpose this

fluid concept into actual image succession. The film, *ZIG-ZAG* by Frank Stauffacher, for instance, is close-up and flash-recording. It registers the emotional impact of the mobile light displays of the big city at night. The contrast between total darkness and the piercing attacks of talking light flashes, is used as model, once removed from naturalism by a psychological dimension.

Symbolic Expressionism had challenged the Renaissance tradition by asking, "What is pictorial meaning in an age of relativity?" and during a decade, between 1898 and 1908, had arrived at the answer, "Pictorial meaning is ego in process." Around 1908 a new group of iconoclasts stormed the Academies and asked, "What is pictorial form in an age of mobility?" and in another ten years formulated the answer: "Pictorial form is volume in motion."

The three-dimensional, stereometric illusion was liquidated and in its place was put the planimetric analysis. The painter's eye had become aware of a transformation of volume through motion. The mobile focussing point of the spectator, freed from axial perspective (e.g. Braque and Feiniger), perceived slipping planes in place of three dimensional solids. This is a visual sensation experienced by anyone looking up at a tall building in the process of walking. These planes, manoeuvrable like stage units, were articulated by lighted texture variations. The light beam, penetrating these textures, revealed multiple layers of surfaces. The human model was analyzed (Picasso)—not for its psychological meaning, but for its proper place in the hierarchy of structure. Symbolic Expressionism had remained anthropocentric. It saw idea and execution in terms of man. Cubism, the new art form, saw the human body merely as a link in the morphology of growth. The inanimate object was as essential and as fascinating in the visual order as the beautiful woman. The program of Cubism challenged the intuitive Dynamism of pure emotion with a dynamic analysis of form, dictated by pure reason.

Two paintings by the same artist, Picasso's *Absynth Drinker* of 1902 and his *Glass of Absynth* of 1912, with identical themes, done 10 years apart, illustrate this statement. The *Absynth Drinker* of 1902 is purest Expressionism. The psychological view centers the eye on the emotional expression of face and figure. The picture from 1912 with the same subject matter is purest Cubism. The planimetric concept dissects the object and distributes the exploded elements logically in pictorial space. The roving x-ray eye of the painter conceives form from above, below, within; all that matters is a comprehension of matter as form. Cubism destroyed the traditional museum

relationship between artist and beholder. It sent the spectator rushing through pictorial space to comprehend the exploded volume. But in spite of a vigorous challenge flung at the classical integrity of the model, the Cubists left the compositional tradition intact. The analyzed form elements and the slipping planes remained in a horizontal-vertical relationship to the gravitational center of the earth.

A group of young Italians, supported by a few Frenchmen, felt that the Paris Painters had fallen short of their own goal to demonstrate volume in action. To the clatter of a gigantic propaganda machine, the Futurists denounced gravitation and sent not only the spectator but the object rushing through pictorial space. Visual record was declared identical with time record. The inclusive analytical vista of the Cubists had been reflective. It had remained a meditation about the nature of form transcribed by the logical mind into pictorial language. The Futurists did not want to record the end-result of a reflection. They traced the path followed by mind and object. Not only the form volume but the volume of inner experience were created visually (cf. Delauney's, *Eiffel Tower*). The object was extenuated in space, the way the eye extenuates form in the process of ascending in an elevator; and the soul extenuates in the universe, racing ahead of physical motion in a need for inner expansion. The assertion of science that volume exists not only in three but in four dimensions, had now forced a further retreat from the naturalistic model. Stripped of its singularity, the object in its motion through time could only be represented by the multiple image (cf. Duchamps', *Nude Descending the Staircase*). Image succession became identical with space succession. A Futurist painting is actually a painted film strip. As a parallel example, the film *Form Evolution* by Martin Metal shows kinetically the definition, modification, analysis, and final dissolution of sculptural volume through light, color, texture, motion, multiple image, and refraction.

After the Expressionist discovery that pictorial meaning is ego in process, and the Cubist-Futurist thesis that pictorial form is volume in motion, the question had to be asked, "What is the pictorial space into which ego expression and volume mobility are projected?" Constructivism, as the third of the decisive revolutionary movements of twentieth century art, set out to prove that pictorial space is defined (to quote Piet Mondrian): "through an equilibrium of form in space that is established through the balance of unequal but equivalent opposites." The expressionist thesis that art is process, and the cubist antithesis that art is structural analysis, had produced a synthesis in the statement that art is balance between opposing forces. At first sight it might

appear as if the concept of motion as the essence of this century had been brought to a standstill in this new art form of equilibrium. But it must be understood that the final goal of balance presupposes movement; that a state of harmonious rest has to be preceded by mobility.

It was the task the Constructivists set for themselves to comprehend the inner force that transforms pictorial space through contact with color-form elements. Kasimir Malevitch, perhaps the earliest of the Constructivists—whose specific art went under the name of Suprematism—had still felt the need in his first compositions to load his opposing forces with symbolic titles, such as "Mystical perception of dying-away," or "Perception of the Universe," and others. Around 1916 he faced the fact that a new definition of pictorial space had to start with a *Tabula Rasa*—a bare statement of opposite fundamentals. The break with all literary symbolism, first attempted as far back as 1865 by James McNeill Whistler, had become final.

By 1925, Piet Mondrian proved that the constructivist painter can take stock of visual opposites, meaning of primary colors, of horizontal and vertical divisions, of negative white and positive color fields, etc., and sublimate their seeming discrepancies into a spatial composition. Not the superimposed semantic symbol, but only the direct graphic record could resolve purely visual contrasts into harmony. For Mondrian abstraction was a weapon with which to fight for an ordered human existence. By giving modern man a new meaning for his precision seeing, he tried to overcome the chaotic effects of dislodged stability. Toward the end of his life he wrote: "The clarification of equilibrium through plastic art is of great importance to Humanity. It reveals that although human life in time is doomed to chaos, it is based on a striving toward equilibrium. It demonstrates that balance is the goal of living."

Like a road sign, Mondrian's theorem pointed toward a harmonious concept of being, but it depended on such a high degree of sublimation and comprehension that it is as yet attainable to few. Other Constructivists were less esoteric. They felt the need for admittance of the intermediary senses. To the spiritual balance, demanded by Mondrian, they added the sensual play of dynamic forces, a joyful awareness of light and color gradation, curves and free forms, interchanging hues and planes, that correspond to the fluctuations of human emotion. In the work of Moholy-Nagy, for example, the model as recorded form—either altered by inner experience, or by form-motion analysis—had now completely disappeared. It was replaced by fundamental sight experiences that are accessible to all men. Color as emotional realization, Form as the sensation of harmony, Line as direction and penetration, and Texture

as the visualization of material substance, were composed into a symphonic sense poem. Falsely accused of being "non-objective," Constructivism intensifies the objective visual value to the highest degree. There is nothing more intangible than visual symbolism. The transposed word is highly subjective.

Constructivism alone deals with the tangible sense perception that is born with every human being. Symbol and Medium have become one. The film "*Experiment 4*" by James and John Whitney projects this pure vision of fundamental reality into mobile space and time. The visual opposites of Constructivism are set in motion until they find a position of equilibrium on the projection screen. Then they are exploded and a new composition starts on its course through pictorial space. The accompanying sound is not recorded music, just as the image is not photographed model. The forms on the film strip are translated into light waves which then are transcribed by the photo-electric cell on the sound track. In a complete unity of symbol and meaning, the spectator sees what he hears and hears what he sees.

It was said in the beginning that the essence of this century is mobility. The material presented so far has indicated a few of the revolutionary changes brought about in visual representation through this non-static concept. This is where we stand today. What is to come? Will man, the artist, find a common denominator to focus the various approaches to his century of flux?

It seems possible today to point out one essential factor that seems to anticipate the visual future. This new factor in the plastic arts is Light. Not the painted light of halos and romantic landscapes, not even the reflected light from Rembrandt to Monet, but light as a direct, active mobile compositional element. Painting and sculpture are on the way to become more and more optical self-expression, carried by the creative force of light, as beautifully demonstrated by Gabo's sculpture. The inner process of Expressionism, the form analysis of Cubism, the arrested tensions of Constructivism, had all been anticipation of visual mobility. They had been dynamism, arrested on the picture plane. Motion picture had indicated a future realization. It worked with light as direct visual succession. But between the two—the easel painting and the film strip—still lies the unexplored no-man's-land of the actual light painting. After the questions posed by the fathers of modern art: What is Pictorial Meaning? What is Pictorial Form? and What is Pictorial Space? the artists of the future will have to demonstrate:

What is Pictorial Motion? Experimental photography has given valuable hints. In a gradual retreat from the naturalistic model that is analogous to the development of modern art, the experimental photographer has explored

the essence of light mobility. In Siegel's *Superimposition*, light transparency creates a new limitless depth. In Matter's *Stroposcopic photograph of a golf player*, image succession is possible through light accentuation of the object. In *Neon-sign strip* by Callahan, color recordings without reference to surrounding forms create a pure chromatic rhythm and the photogram, the cameraless light-form record, reveals a richness of white-grey-black gradations that surpasses all the paintbrush or the pencil can ever achieve. Finally there is the unexplored world of polarization in which the physical form, conceived by man's inner vision, is set in motion by coordinated light rays. All the stages of modern art from the dynamic line patterns of Van Gogh and Munch, to the distortions of Picasso, the overlapping planes of Juan Gris, and the self-expressive color values of Mondrian, are here combined into a spectacle of visual mobility.

In conclusion I might cite a film which, although it was produced 22 years ago, still remains for me the most indicative record of the art of the future. Moholoy-Nagy's "*Lightplay black-white-grey*" is like an alphabet of the full scale of kinetic vision that will be at man's disposal once he has learned to work with his new model: LIGHT.

DYNAMICS OF ART EXPRESSION

By Jacques Schnier

FROM time immemorial man has attempted to express his inner self. For this purpose he has used the idiom of sound, gesture, word, color, shape or space. When the elements of any idiom are tied together in a coherent well-knit organization and permeated with rhythm and design, so that it pleases both the creator and the onlooker, we refer to such an arrangement as art.

Today there is no people without art. Probably there never has been a people without some manifestation of it. For every epoch of human history as far back as the paleolithic there are ample archeological and anthropological records attesting man's preoccupation with art.

Examples of man's interest in art during prehistoric times, are seen in the sculptures on reindeer horn from the grottoes of Dordogne and Mas d'Azil, the limestone female figurines excavated at Willendorf and other prehistoric sites, the lively animal sketches on the walls of the caverns of Altamira, and the countless number of statuettes, carved slate palettes and drawings on pottery from predynastic sites in Egypt. For historical times there are the abundant art collections in numerous museums scattered all over the world. The many paintings, statues, mosaics and stained glass windows in churches and public edifices provide additional mute evidence of this interest of man.

Man's universal preoccupation with art has been an almost equal preoccupation of philosophers of all ages. Countless books have been written in the attempts to understand art; numerous speculations have been made as to the impetus that has produced art; and special studies have been undertaken dealing with its formal, technical and aesthetic aspects. But even after all these aspects of outstanding masterpieces of art have been studied, these works still remain, for most of us, unsolved riddles to our understanding. We admire them; we are overawed by them; we feel haunted by them; yet we do not know what causes this—why they affect us as they do.

It is evident that in such situations we are dealing with something beyond objectivity—something beyond the sense of sight or touch. In addition to a visual or tactile impression we are here concerned with something of a mental nature. What this "something" is can be inferred from such commonly heard remarks made in the presence of a work of art: "It has feeling," "It moves me," "It does something to me." So intense may this feeling be

that a person is irresistibly attracted to a work, be it a painting or a statue, time after time. It is like a book or a play which arouses in us a strong desire to reread or re-experience it several times. An art lover attended eight consecutive performances of the Shan Kar Hindu Ballet because the dances moved him so deeply. Another art lover, an office worker, saw in a New York Art Gallery, a bronze statue called "Kneeling Figure" by George Kolbe, the German sculptor. In spite of her limited income, she spent all her savings to purchase it, because something in the pose aroused her emotions and gave her a feeling of intense satisfaction.

This power of art to arouse the emotions is, for most spectators, art's most precious attribute. It is this attribute that has placed art so high amongst the achievements of mankind. Because of this sublime effect of art, vast museums have been built to house it; art patrons such as Andrew Mellon and Samuel Kress have donated their fortunes to collect it; rulers have diverted large portions of their nations' revenues to foster it; and the greatness of nations and dynasties in world history has, in large part, been measured on the basis of their artistic achievement. To appreciate the strong appeal art has for the large mass of people, we only have to watch the crowds who on a Sunday throng our art museums.

There is still another characteristic of art to consider. As far back as Greek antiquity, art was valued as a device for achieving mental tranquility. Aristotle declared that the highest benefit of art was its freeing the mind of wild turbulent passions. In so doing, it acted as a "katharsis"—a release for pent-up and frustrating feelings seeking an outlet.

Artists and writers themselves have admitted the healing effect of their art for oppressive and disturbing emotions. Van Gogh, the famous Dutch painter whose canvases hang in the leading museums of the world, wrote to his brother Theo, "I work, I drudge, I grind all day long and I do so with pleasure. I should get very much discouraged if I could not go on working as hard or even harder. I feel . . . that there is a power within me and I do what I can to bring it out and free it. . . . If I were not allowed to do so I should go mad." Byron wrote, "Poetry is the lava of the imagination whose eruption prevents the earthquake. They say poets never or rarely go mad . . . but (they) are generally so near it that I cannot help thinking rhyme is so far useful in anticipating and preventing disorder. . . . It comes over me in a kind of rage now and then . . . and if I don't write to empty my mind, I go mad."

How does it come about that so much pleasure and contentment can be derived from art; how does art function in Aristotle's sense as a "katharsis"

or release for emotional pressures? These are certainly apt questions to ask if we are to understand art.

Psychoanalysis has already extensively explored the subject of art and it is to its findings that we can most profitably turn for information. The earliest psychoanalytic investigations of art were made by Freud. While probing into the unconscious mind he discovered material that is of utmost importance, not only in the treatment of the emotionally upset, but also for the investigation and understanding of "so-called" normal people and their activities—of education, folklore, anthropology, sociology, psychology, literature, art, and all other fields of human thinking. In turn, the application of psychoanalysis to the study of these social and artistic activities helped to support the validity of his findings. Freud's study of Leonardo da Vinci has become a classic in its field, and shows one of the methods by which we are able to gain a deep insight into a great artist's work and his emotional life.

Because of the widespread application of his discoveries we may truly say that Freud has practically rewritten all of mental science and created new concepts in every sphere of mental activity. But like all great men he has had his share of misinterpreters and critics. However, whether this, that or the other detail or word of Freudian teachings should be regarded as firmly established for all times or changed—such matters have long since become the mere grist of controversial pedants. They are of infinitesimal moment, when compared with the outstanding changes wrought in our world of thinking by the discovery through psychoanalysis of the dynamics of the mind.

According to Freud, civilization, which is a composite of all our institutions, including art, has been built up by sacrifices in gratification of instinctual impulses. This process to a great extent is forever being recreated as each individual successively joins the community and repeats the sacrifice of his instinctual pleasures for the common good. In this respect culture can be thought of also as a defense against the gratification of these impulses. Freud believed that of all instinctual forces so utilized those concerned with our love-life are the most important. (The term "love-life" is used in this connection in its very broadest sense.) By means of the process of sublimation the energy behind our love-life is turned aside from its procreative goal and diverted towards other ends which are socially extremely valuable. Thus it is that some of the highest cultural, artistic and social accomplishments of the human mind are achieved as the result of sublimation of the energy behind the procreative instinct.

A better understanding of the nature of sublimation can be had by tak-

ing a brief look at the concept of *libido*. This is the energy with which sublimation is concerned. Dynamically speaking, libido is generated in the deep reservoir of our mind, in what the psychoanalysts call the *id*. Just as steam generated in a boiler may be used to operate a steam turbine, libido generated in the personality is used to energize the procreative instinct. Where there is an excess of libido, or where it is not used to supply the power for procreative purposes, it can be sublimated, that is, it can be used to supply the power for the creative impulse which finds expression in the useful and culturally valuable occupations such as science, research, teaching and the great field of the creative arts. This corresponds to the use of excess steam (using the steam analogy further) for secondary practical purposes such as in the heating system of the boiler plant.

Libido not used in one's love-life or in sublimation begins to accumulate. Its pressure then increases and like steam that escapes through a safety valve, the libido blows off and is wasted in some sort of emotional problem—some sort of neurotic behavior. Finally, where there is no outlet whatsoever for the libido, not even in the form of a neurosis, the pressure becomes so great that like steam generated in a boiler, all of whose exit valves are sealed, a bursting takes place, a destruction to the personality, commonly diagnosed as a psychosis.

From this it can be seen that libido expresses itself in the most varied kinds of activities. On the one hand, when wisely managed it results in a happy love-life or in the most brilliant achievements of man; in literature, art, engineering, architecture and scientific pursuits. On the other hand, this same libido, when mismanaged and misdirected is wasted and may cause emotional problems or result, in more serious situations, in perversions, criminal acts or psychosis.

The close relationship between the procreative drive and sublimation is illustrated by the attitude of civilization towards artists. They are commonly referred to as creators and their works are called "children of the mind." In Egyptian culture the sculptor who carved the portrait statues for the Egyptian tombs was called Sa'ankh, "he who causes to live," and the word "to fashion" a statue is to all appearance identical with the word "to give birth."

We must not be misled, however, into believing that sublimation is the royal panacea for every unfulfilled life. The amount of unsatisfied libido a human being can displace from its original aim is limited. A certain amount of direct biological satisfaction appears to be necessary for by far the greater number of personalities. In fact, many people succumb to illness in the effort towards sublimation beyond the limit of their capacity.

On the basis of what has been said about sublimation one might expect every work of art to disguise an embrace or symbolize some stage of libidinal development. But this is far from being the case. Our instinctual life does not operate so simply. Alongside our intense love there are always strong unconscious aggressive tendencies present. The more passionately we love an object the more sensitive do we become to disappointment and frustrations coming from it. In the end too violent a love is bound to capitulate to accumulated hostility. This hostility or aggression, like our sexual drive is also charged with energy for which an outlet must be found if we are to remain emotionally healthy and socially adjusted. The limitation of aggression is the first and perhaps the hardest sacrifice which society demands from each individual.

Like our Libidinal drives, aggression can find direct expression or can be diverted in the interest of science, art, or other cultural pursuits. At its very lowest, noncultural level, aggression manifests itself in the form of destructive acts, homicide or cruel sadistic behavior. The unnecessary killing of animals and insects or the torturing of them such as by pulling off their wings and legs, a practice not uncommon among children, is not far removed from direct destructive acts. On a socially tolerated level the release of aggression in the killing of animals may manifest itself in sports such as bull fighting which provides release not only for the "torero," but also for the thousands of spectators who throng the bull ring. Aggression can also find a socially accepted outlet in certain scientific activities.

Some insight into the use of art as release for aggression can be had by noting children's running commentaries as they participate in art activities. Their chatter on such occasions frequently includes fantasies of death and destruction which they express in their work. A six-year-old child observed by my colleague Eleanor Stevenson (using the psychoanalytic technique) provides an illustration of this type of release. Billy, who was the victim of problem parents, lived with an elderly, short-tempered foster-mother to whom he was turned over at the age of 2½ years. While fingerpainting he talked constantly, making up dramatic stories to explain what he was depicting on his paper—fantasies of how he would like to handle his unhappy home situation. One one occasion he painted a composition of trees dominated by a big potato bug he called Myrtle. The potato bug had just stepped on a little tree and killed it, whereupon the child remarked, "wasn't it terrible of him?" The identity of the potato bug became clear on the occasion of another painting which he started by making a big circular form to which he also gave the name Myrtle. This time Myrtle was a masculine turtle who hated people because they slapped him and didn't like him. From these and other comments

and the fact that Billy was frequently slapped by his foster-mother, it was clear that the turtle and potato bug were symbols of himself. That the tree the potato bug had stepped on and killed symbolized a person was evident from his associations to "tree," which was an ever-recurring motif in his paintings. Some of the individuals symbolized by trees were "God and 'his (God's) father,'" "babies," "mother," the analyst, the analyst's two babies, and Billy himself.

The origin of the fascinating, though at times weird, ideas artists express in their work is another aspect of art that invites inquiry. When we ask an artist where his idea originated he may answer, "Oh, it just came to me," or, "I had a vague idea and thought about it for awhile when suddenly it became clear to me." Others state that their fantasy came to them in a night dream or daydream. It is not uncommon for some artists to scribble on paper, dabble with clay or go off on a trip while waiting for an inspiration or fantasy to surge up from within themselves. Actually, creative workers in all the arts have long recognized their dependence upon their inner life and almost in every age have ascribed their inspiration to some power not resident in their conscious self. Even the humblest writer knows times when the words pour out almost by themselves. In defining the act of artistic creation, Stendhal wrote, "I write blindly, hastily, as these images come to mind my pen writes them down."

Thanks to psychoanalysis we now know the nature of the artist's inner life, the source of his dreams, fantasies and inspiration. It is the unconscious, the region of repressed instinctual impulses, the deep reservoir of tabooed childhood urges. Of course, artists are not the only ones who have fantasies or daydreams. Countless people admit having daydreams as well as night dreams. And for those who know anything of the mental life of human beings it appears that all individuals build castles in the air. The fantasies of children, as expressed in their play, can be readily observed. A child playing alone or with other children forms a closed world in his mind, and appears completely indifferent to those about him. But he rarely, if ever, conceals his play from adults. The adult, on the other hand, even if he admits having daydreams conceals their contents from other people and seems to cherish them as his most intimate possessions. As a rule he would rather confess all his misdeeds than tell his daydreams. For this reason he may believe that he is the only person who makes up such fantasies without having any idea that everyone weaves fantasies of the same sort.

Many grown-ups as well as children turn to fantasy thinking as an easy

way to escape, though only momentarily, from the emotional conflicts of life. The vicarious pleasure or release of pent-up emotions obtainable in this way is harmless if it serves as an occasional relief from the monotony of every-day existence. But fantasy thinking becomes harmful when indulged in habitually because it tends to make us shrink from the realities of life. Constant uncontrolled fantasy thinking is devastating to the personality and eventually leads to neurosis in which an individual's emotional life is completely beyond his control. Under such circumstances he is like a leaf tossed about by the storm or an automobile with a drunken driver.

We now know that the selfsame fantasy and dreamlife that is the source of another's daydreams and fantasies is also the fountainhead of an artist's wonderful imaginative work. But when others communicate to us their intimate, personal fantasies, it gives us no pleasure. In fact when these fantasies are disclosed to us they usually repel us or at least leave us cold. However, when a person of artistic talent and skill transforms his fantasy into a work of art, he does something to it to make it impersonal and socially acceptable. In the presence of such a transformation our feeling of repulsion is overcome and we experience instead a feeling of pleasure or elation. It is this transformation resulting in an impersonalized, formal design, sometimes referred to by the term "beautiful," which is essential in every work of art. Its purpose is to attract and delight an audience which the formless, personal and oft-times ununderstandable daydream could not accomplish. Without these lures nobody would take the trouble to pay attention or try to enter into the fantasy world of a stranger. The pleasure premium given by the beauties of a work of art has the function, not only of alluring the audience but also serves as a façade behind which are hidden the deeper pleasures offered by the unconscious.

How does an artist accomplish all of this? First, by means of symbols he replaces the decidedly personal elements of his fantasies with completely impersonal ones. The true meaning of these symbols are, of course, almost always unknown to his conscious self. For example: he may employ the earth to unconsciously symbolize the female; a tool, shovel or plant, as symbol of the male; and digging a hole or planting a tree as an unconscious symbol of the love act—the male organ entering the female. His next step is to weld his fantasy, now in complete symbolic form, into a coherent composition. Finally by making use of the formal principles of design and the laws of aesthetics, the artist translates this revised fantasy into a work of art.

Upon the completion of a work of art the artist may turn it over to his

admirers for their enjoyment. Through this work, people who have similar fantasies to those reflected in it, but who lack the talent to express them, are able to share vicariously in the pleasure the artist experienced in originally creating it. The result of this is the release of quantities of libido or perhaps other kinds of psychic energy, through the unconscious identification with the characters in the fantasy or hidden wish expressed in the symbolic work of art.

By these means the artist offers his followers a way back to the comfort and consolation of their own unconscious sources of pleasure and so reaps their gratitude and admiration. The effect of art may be like nothing more than a mild narcotic and provide no more than a temporary refuge from the hardships and misery of life. But, according to Freud, "those who are sensitive to its influence do not know how to rate it high enough as a source of happiness and consolation in life."

In conclusion we can say that culture is founded on man's ability to redirect more and more his instinctual drives into new channels and on to substitute objects. And art ranks among the outstanding achievements that enables him to do so. Art belongs to those attempts to create a balance between the confining world of reality and the unrestrained, unfrustrating life after which the instincts cry. We can solicit the great minds of history in support of the opinion that art also undoubtedly contributes as much to the wholesome and real happiness of mankind as any of the other devices invented for pleasure.

Many people, for reasons unknown, cannot sublimate or direct their libido into business or scientific research. Yet these people must do something with this energy lest it make them emotionally sick. For the artist, art affords a direct outlet for draining off excess creative energy and certain amounts of its closely allied aggressive drives by way of his artistically transformed fantasies. The art appreciator, though unable to produce a work of art, is still able to release much libido as well as unconscious aggression through a fantasy identification with the characters in the story or the symbolic design of an artist's production. If there were no operas, no music, no literature, no drama, no painting or sculpture, life would be unbearable. Since art fills such a great need in life, it is questionable whether civilization could do without it.

CAN CREATIVE ART BE TAUGHT IN COLLEGE?*

By Leo Steppat

CAN one become an artist within four to six years spending a few hours each day on creative work, and the rest of the time on subjects related to art only indirectly if at all?

One of the prerequisites for this plan is necessarily the ability to switch interest and concentration at will and in short intervals. Some people can do it easily, many can learn it, but there are others who cannot do so. The latter ones should leave college and go to art school instead of spending their energy trying to compromise with academic requirements to the detriment of their artistic development.

More problematic than the original question—can creative art be taught in college—is its implication: can creative art be taught at all? There exists a widely held opinion that it cannot be done successfully, that all one can teach are techniques, but that artistry is completely a matter of endowment and self-induced personal growth. The people who believe this point to the small number of artists in our time whose work moves us and is more than a display of skill or adherence to a fashion, not mentioning the vast number of artists whose work has no merit other than that it is a document of human beings who try, fumblingly and very often desperately, to convey something.

If art could not be taught, we should then have only very cryptic explanations for the enormous amount of splendid work relative to the total production during the anonymous periods from primitive and extinct cultures.

The traditional belief about artistic ability is that it depends on the presence of rare aptitudes. What is now known of the human psyche indicates that artistic ability may be the functioning of an individual in the absence of certain emotional and psychomotoric blocks. Therefore, successful training in art should consist today of a freeing of those areas within the personality which are stunted and warped by conditioning in our civilization, in whose complexity, the directness of esthetic awareness and the spontaneity of creative power are largely lost.

I believe the deterioration of the over-all picture of western art stems

* From a paper delivered at the annual meeting of the College Art Association, Washington, D.C., January 29, 1951.

from very specific factors. One, as most of us will agree, is the impact of the industrial revolution which for a long time dried the life stream of art by interrupting the fluid connection between the making of things and the making of art. Two other factors, just as destructive, are the cult of the genius and in its consequence the demand for the work of art to be a highly individual expression unlike any that one is familiar with. Both ideas started and took increasing hold only since the Renaissance; I believe they are genuinely destructive as the artist becomes more important than art. They damage awareness and creative power in all but the very few, from within the personality through an immense increase of self-consciousness in relation to creative work. We know how paralyzing self-consciousness can become, not only to the emotional and intellectual powers but right down to the motoric system. So what needs to be done for people who want to create, is to reawaken their esthetic awareness and to dissolve their self-consciousness.

In my teaching, I begin with the presentation of the most simple examples for esthetic discrimination: a beach pebble and a piece of dried mud; an egg and a bag of potatoes; an iridescent Egyptian flask and a coca cola bottle; a detail of a good and of a poor piece of sculpture (the sections presented are so chosen that the subject cannot be recognized, only form character against form character); a piece of good contemporary pottery and a Bavarian beer mug. Two dimensional examples of similar kinds are given. Usually within a very short time people become aware that there exists a nearly universal reaction to certain shape, color, and texture characteristics, which make an object either appealing or unappealing.

The juxtaposition of complete works of art, of good and poor quality, is gradually increased to the juxtaposition of details of work and of natural shapes. The people are by then aware that the attractive shape and color characteristics are present in the good art of all cultures and styles, forming a kind of alphabet which constitutes the letters of any form of valid esthetic language.

Already after a very brief exposure to this approach, most people can recognize the qualitative difference between a 19th century equestrian statue and, for example, the Horseman of the Bamberg Cathedral. Abstract and non-objective art also do not appear irrational to them anymore, but are recognized as organic parts within the total structure of art, and as a reorientation toward fundamental esthetic principles, which are present in a Holbein portrait as well as in a Calder mobile.

In the studio I tell them to go ahead and apply what they have become

aware of. I impress them with the importance of not striving for creative concepts which would require ability and skill beyond their state of development. I emphasize that a well-shaped pot is a far more important work of art than an inadequate portrait, and from making good non-objective shapes they can grow toward the making of good figures, but that making bad figures rarely ever leads to the making of good ones.

Besides this method of reasoning, instruction consists of acquainting and alerting the people to the range of possibilities in the handling of media and materials. The exploration of materials should never become a mere technical experience, but should always be directed toward the finding of esthetically stimulating structures and surfaces.

While esthetic awareness can be developed in nearly all people, it is more difficult to break through the complex factors which inhibit their creative potentials. Unfortunately, the more sensitive, the finer organized a personality is, the easier it may respond to those traumatic experiences which lead to self-consciousness and fear of failure. Again I try the most simple reasoning. I tell them that when we look over the art of the different cultures and styles each group has the characteristics of similarity, which today we usually associate with one-man shows. Still those works are the core of the artistic heritage of man. Individuality of style, therefore, is not an integral prerequisite for the merit of a work of art, but an aspect of secondary importance. This, I tell them, should not be misconstrued as the license to ape the mannerisms of any particular artist, but they should be open to stimulation from many sources and should learn from wherever they see beauty. The shapes within nature are available for this and the work of at least twenty-five thousand years of human creativity. They can become the perpetrators of the sum of traditions in understanding the underlying esthetic principles common to all of them, principles which are simple enough to have been within the reach of the man of the Cro-Magnon culture. In thus looking at the totality of art, there is no reason to be confused and intimidated by the conflicting and changing esthetic doctrines in our civilization. It is irrational and in the end frustrating, in art as in any other field, to strive for the satisfaction of authorities.

Concerning the attempt to become an artist in college, I tell the students this: good art is so far not an organic part of our industrial civilization; the artist is therefore not integrated into the economic structure of our society. College can help them in two ways. One is to acquire an education which should enable them to make their livelihood with other than menial work

and therefore they can be artists in their free time. The other is to make social use of their artistic training and ability by becoming teachers, not only in colleges, but in high schools and grade schools right into kindergarten. I believe, given a chance to function effectively, two generations of good art teachers can change the taste of a nation and with this, the position of the artist within our society.

THE RULE O' THUMB

By Stefan Hirsch

THIS may be a somewhat belated argument against an ancient superstition. It is rather surprising that it has not been expounded before, but on second thought the surprise lessens because one remembers that relatively few teachers ever examine the premises underlying the lessons they themselves had been taught. It is too comfortable to stay in the old and warm academic rut.

Even though this problem of the Rule o' Thumb had first irked me fifteen years ago when I started to teach, and I had then settled it for myself, this would never have been written, were it not for a book on freehand drawing recently sent me by a reputable publisher hoping that I would use it in my classes. In it appeared again the suggestion that proportions of the human body or of any other subject could adequately be measured by that rule.

The Rule o' Thumb is the old device of holding with fully stretched arm a long pencil vertically in the four fingers while allowing the thumb tip freely to slide up and down. The height of the model's head is scanned by the draftsman closing one eye, raising the pencil to the level where its top coincides with the top of the head. This position held, the tip of the thumb is slid to a position where it coincides with the tip of the chin. This measure, the distance between pencil top and thumb tip, is maintained by freezing thumb to pencil. Then by lowering the still rigidly stretched arm it is carried down vertically, step by step, over the full length of the body. The resulting count is presumed to establish the *true* proportion between the head and the body, to be transferred to paper by similar use of the pencil.

What is meant by this magic little word "true" in this context is never revealed to any student although this could be his first introduction to philosophy. It might be intended to refer to the objective proportions of the actual body, *measurable* with a yardstick. Incidentally and strangely enough the same teachers often induce their students to believe that the human head fits six and a half times into the whole length of the body; the Greeks said so. Here we have another unexamined superstition not even worthy of polemic. Or it could be intended to mean the *seen* proportions of the body, although very few teachers realize that seen proportions differ materially from measured ones, as shall be shown below because thereby hangs the argument.

I do not know the age of this Rule o' Thumb measuring device; it really

is the sociologist's job to explore mass manifestations of human folly. I do know Daumier's lithograph, one of the series on artists, where a frustrated looking student appears, his bespectacled drawing teacher looking over his shoulder, while he performs a Rule o' Thumb measurement. That would give at least a hundred years of honored existence to this fraudulent procedure which any half-baked geometer could have blasted out of validity even in the 15th century.

That its use has waned in the metropolitan centers of art instruction is not due to any recognition of its inherent fallacies, but merely to the fact that old academic concepts have been replaced by new ones—often no better understood—through the encroachments of modern art on art education. Naturalistic concepts of proportion, as well as the rules of classical Italian perspective have lost their stranglehold on art, giving way to "freedom," a concept allowed to remain as unexamined as that of "truth." While this change as such as not necessarily to be deplored it doesn't seem to be nearly as wholehearted as one might think. The fact that a line-cut of the little hand, the measuring pencil and the one pinched eye pops up again in that textbook might indicate this. I suspect at any rate that there are enough teachers left who believe in this idiotic procedure and that the blasting job must still be done, once and for all.

The fallacies of this device lie first in one of the inherent fallacies of classical Italian perspective, not as it was originally conceived but as later interpreted; and second in a fundamental disregard of one of the unshakable rules of this perspective.

Classical Italian perspective as invented, presumably by Alberti, and developed by Piero della Francesca and Fra Luca Paccioli and other architects, painters and mathematicians, was thought of as a rationalization and synthesis of certain phenomena of the objective world and of subjective human vision. It supplied the Renaissance painter with geometric methods of representation which permitted him to pictorialize his craving for harmoniously proportionate order in, and measure of, deep space. The classic pictorialization of this is the tiled pavement occurring in so many paintings of the period.

Receding tiers of actually uniform squares appear here, more and more foreshortened the farther they are located from the bottom, i.e. the front of the picture. Graphically these foreshortened squares appear as trapezoids.¹

¹In some early Renaissance paintings and in many later, especially Baroque paintings, the tiers of tiles are oriented diagonally on the floor plan in which case the tiles appear as rhomboid-like polygons. In Renaissance paintings the corners of these poly-

Every side of every trapezoid represents the identical unit of measure whether located on a horizontal extending across the width of the picture or on an oblique line leading back into its simulated depth. This affords the spectator an ubiquitously clear realization of distance units and their multiples in the ground plan of the picture and also of distances between objects, figures, trees, etc. because of their placement on various tiles. Thus the horizontal extensions, breadth and depth in the picture space are perfectly rationalized. The vertical (height) extensions are coordinated to this scheme. If we consider each successive horizontal tier of tiles a "depth level" in the picture space, the height of any vertical can be determined by the eye through a "counting-off" on that vertical, as it were, of the frontal width of any tile in the respective depth level in which the vertical is rooted. This then rationalizes distances in all three dimensions of space, clearly simulated through these very means.

Such perspective drawings of a building would have made it possible for any Renaissance builder to construct with only slight difficulties at least the two sides of any edifice visible in the drawing because the measurements were given in proportionate ratios. Modern isometric perspective is a slight practical improvement over this earlier method insofar as it gives measurements in even ratios, but it is inferior in the sense that it is apt to offend visually by disregarding the actuality of foreshortening as an optical phenomenon.

The ultimate refinement of the perspective technique by Piero removed the last danger of earlier constructions in which either the frontal or the more distant tiles lost their appearance of squareness. This improvement is probably responsible for the later rise of the first fallacy in the interpretation of classical perspective as an accurate, scientific, graphic description of the phenomena of sight. I don't know at what point in history this notion developed, but as a departure from classical idealistic principles and as a fundamentally paradoxical statement it belongs to a romantic, naturalistic situation which one would place in the early 19th century.

Without going into the troublesome differences between one-eyed perspective and twin-eyed vision, between the utterly rigid, specialized perspective observer and the utterly mobile and roving glance of man in general, a close scrutiny of three rules of the perspective game will demon-

gons are still laid out horizontally, i.e. parallel to the bottom and top of the picture. The distances between the corners on the same depth level then constitute the units of measure. In Baroque paintings the matter is greatly complicated by the abandonment of any parallelism of the tiers to the sides of the painting.

strate the error in assuming its verisimilitude in reference to human sight. This assumption is maintained to date even by defenders of modern art blandly asserting that so-called distortions in Cezanne's paintings are contrary to the phenomena of vision and must be attributed to emotional and esthetic motives. Thus the sensational viewing of nature and its subsequent recording by a highly skilled artist is considered *ipso facto* unreliable and a wrong representation of the facts of human sight; a rather hilarious piece of logic.

We will therefore now examine the logic of three major rules of perspective.

First rule: All objects, actually of equal size, appear smaller in direct ratio to their distance from the eye. The railroad ties on a track receding straight toward the horizon in a flat terrain, or the telegraph poles beside the track, are adequate examples of this.

Second rule: All lines, actually vertical, appear vertical.

Third rule: All lines, actually horizontal but at right angles to the "visual ray," must appear horizontal. The visual ray is an imaginary line from the eye of the observer to that point on the horizon where the track converges in a point. A third rail between the two regular rails would be an adequate line for the purposes of this rule.

As long as we are concerned with human sight we can admit that the first rule does describe more or less adequately the phenomenon of foreshortening, a common human experience. I say more or less because the implications of a study by some British psychologists throw certain doubts on the ratio in classical perspective at which foreshortenings occur under varying circumstances.² Yet the general content of this first rule is confirmed constantly by the incessantly experienced phenomenon of a departing person apparently diminishing in stature.

Now imagine yourself in a room, facing a door 7 feet high, 3 feet wide, at a distance of 15 feet. Your height is such as to bring your eye $5\frac{1}{4}$ feet above the floor. A simple geometric calculation or diagram will show that the upper edge of the door is $15\frac{1}{4}$ feet from your eye, the bottom edge 16 feet, while at eye level the door is, by definition, 15 feet from your eye. According to the first rule then the door must appear somewhat narrower at the top than at eye level and still narrower at the bottom.

If you choose to make calculations of the distances from your eye to places on the door at intervals of every half foot from top to bottom, you will get sufficient data to prove to yourself that the right and left edges

² "Phenomenal Regression to the Real Object" *British Journal of Psychology*, vols. xxi and xxii (1931-32).

of the door must appear slightly barrel-shaped, with the belly of the barrel at eye level. You may then draw a chalk line vertically through the center of the door and you will find that the right and left edges are about an inch farther from your eye than the chalk axis, that they must therefore appear somewhat shorter than the axis, and that consequently the top and bottom edges of the door must appear curved slightly outward.^a

You can now see the approaching denouement. All this means that, if there is a shred of truth to the first rule regarding human sight, then it follows that vertical lines, except those directly opposite your nose, do not appear vertical, nor do horizontal lines as defined by rule 3 appear horizontal except those on eye level.

From this must be drawn the following conclusions: assuming that the door is divided into seven horizontal strips, three feet wide and one foot high, the second strip from the top, being in eye level range, must appear highest and widest, the first and third strips somewhat lower and narrower, all the remaining strips increasingly lower and narrower and the seventh lowest and narrowest.

Since it will be impossible to refute these findings on logical grounds, but since most readers will feel uncomfortable about accepting them, they will try to corroborate them by various experiments. When I first studied this problem I tried corroboration by the Rule o' Thumb measuring method with which this paper started. The result, at the time quite upsetting, was that the top strip did indeed measure less than the one on eye level, but that the bottom one, contrarywise, measured more. I could find no error in my geometric calculations and had to conclude that there was something radically wrong with the measuring method itself.

The pencil is held by the hand on a rigidly stretched arm which rotates around the shoulder joint socket, not around the eye. This joint is several inches below as well as several inches behind the eye. Let any available person go through the necessary motions, while you measure the distances between eye and pencil with an ordinary yardstick in the positions required to gauge the dimensions of the door at top, eye and bottom levels. You will find that in the first position the pencil is closest to the eye, in the second farther from it and in the third farthest. This means in turn that,

^a The reasons why we do not easily *see* that way, although Cezanne did occasionally, are complicated and manifold. On this occasion I will mention only two: we *know* these lines are rectilinear on the actual object, and our ways of seeing have been conditioned by 400 years of classical perspective.

according to the first rule of perspective, the whole pencil and on it our fixed unit of measurement, must appear to diminish in size as the hand moves from top to bottom level. In other words we are measuring with different standards as we go which is punishable by law in this country.⁴ Therefore the door at bottom level must appear to measure more instead of less than any other part of it when appraised by this method.

Consider now the monumental absurdity of this situation. Returning for a moment to the heights of the seven strips on the door, the top strip nearer to the eye than the bottom strip, but measured with a larger rule, comes out smaller than the bottom strip which, although $\frac{3}{4}$ foot farther from the eye, comes out larger because measured with a smaller rule.

Translate this from door to human figure. The Rule o' Thumb method must inevitably yield feet too large, chest normal, head too small. This is the way millions of worthless drawings have been made and continue to be made. Art teachers are funny chimps. Q.E.D.

⁴ For the sake of brevity I have not discussed lateral measurements of the same sort. It stands to reason that the same distortions occur when, say, the right hand revolves horizontally around its shoulder joint. When swung over to the left it is closest to the eye, the farther it swings to the right the greater becomes its distance from the eye.

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(Continued from page 369)

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THE STORY OF ART AT DARTMOUTH*

By Churchill P. Lathrop

ART at Dartmouth begins with the magnificent silver punch bowl delivered to Eleazar Wheelock in March, 1773. This gift, the first object of artistic value to be received by the infant college, is a truly princely one, expressing the geniality and the generosity of his Royal Majesty's Colonial Governor, the Honorable John Wentworth, Trustee, friend and godfather to the young institution. The bowl is of the "monteith" type with a scalloped rim which will hold the glasses while they are chilled with ice-water prior to the mixing of the punch. It was made in Boston by Daniel Henchman and engraved by Nathaniel Hurd, two Yankee master-craftsmen who were friends and competitors of Paul Revere. The American metal-smith of the eighteenth century was a rare combination of artist, technician, and entrepreneur, who was laying a foundation, with his drawing and designing, his fabricating and processing, for the lusty young industries of the postwar days.

Returning to our bowl, Hurd's beautifully engraved inscription reads: *His Excellency John Wentworth Esq. Governor of the Province of New Hampshire and those Friends who accompanied him to Dartmouth College the first Commencement 1771 in Testimony of their Gratitude and Good Wishes present this to the Rev. Eleazar Wheelock D.D. President and to his Successors in that Office.* This silver monteith, the symbol of the Wheelock Succession, and the witness of old world favor and new world skill, is one of the greatest treasures of our institution.

In that same year, 1773, on August 25, the Trustees "voted that the thanks of this Board be given to the Honorable George Jaffrey Esquire for his generous donation of a Seal and Press to the Trustees of this College agreeable to their devise and inscription." Mr. Jaffrey, himself a Trustee, was footing the bill for the official College Seal which had been planned by President Wheelock and Governor Wentworth and executed on a steel die by the same Nathaniel Hurd who engraved our punch bowl.

In the next decade, a very interesting and valuable object was sent to our second President, John Wheelock, by a London businessman, John

* Reprinted in part from the *Dartmouth Alumni Magazine*, January, 1951.

Flude, friend and well-wisher to the College. This object is a ceremonial badge or jewel of gold and silver, four and three-quarter inches long by three inches wide, to be worn by the President on occasions of state. On its face, a group of figures illustrate the legend "Unanimity is the strength of society" and on the reverse there is the inscription: *The Gift of John Flude, Broker, Gracechurch Street, London, 5th April, 1785, to the President of Dartmouth College, for the time being at Hanover in the State of New Hampshire.* Unfortunately, we do not know the designer or the maker of this finely wrought product of English eighteenth century craft. However, the badge remains to this day a bright and glittering part of the official paraphernalia of college ceremony.

Our collection of paintings has its origin in a vote of the Trustees on August 28, 1793, commissioning Joseph Steward, a Dartmouth alumnus of the Class of 1780, "to take a whole length portraiture of the honorable John Phillips LL.D. to be deposited in one of the public chambers of this University at the expense of this board; said Steward having agreed to do it at the price of twelve guineas including his expenses of travelling to and from Exeter for the purpose." John Phillips had just resigned after a long term of service as a Trustee of the College and so his fellow Trustees promptly voted "that the President be requested to transmit to the honorable John Phillips LL.D. a letter of thanks of this board for his attention to the welfare of this institution as a member of the board, and also for his munificence in contributing to its support and towards a foundation for support of a Professor of Divinity at this College," and that he "be requested to permit his portraiture to be taken at whole length for the purpose of being deposited in one of the public chambers of this University, that this board, the officers, students and others in future time may have opportunity to view the traits of the person who far beyond all others hath extended his liberality to this institution."

Today, this portrait hangs over the fireplace in the Periodical Room of Baker Library, where its forthright strength and dignity is indeed viewed and admired by "officers, students and others." In 1949 this picture was loaned to the Art Institute of Chicago for their big exhibition, "From Colony to Nation." Mr. Frederick A. Sweet, Associate Curator of Painting and Sculpture, wrote, "We are delighted to have this painting for our exhibition and on examining it closely feel that it is even more distinguished a painting than we had remembered it." It attracted a great deal of favorable attention and Mr. Hans Huth, writing about Steward in *Antiques Magazine*

for May, 1949, said, "It seems now that John Phillips is Steward's magnum opus. In its unpretentious straightforwardness this is not only a remarkable likeness but a most ingratiating work." It is in truth a worthy memorial to Dr. Phillips whose generous labors in behalf of the education of youth (at Andover and Exeter as well as at Dartmouth) are well summarized in his epitaph: "Without natural issue he made posterity his heir."

Along with the portrait of John Phillips, the Trustees also commissioned from Joseph Steward a full-length figure of Eleazar Wheelock, then deceased some 14 years. Steward had studied under Wheelock and, remembering him with great admiration, agreed to paint the portrait at half his usual fee. Tradition says that he used a now lost miniature of Eleazar to aid his visual memory of the man, and there is an amusing early 19th century statement by Professor I. L. Kingsley of Yale that "I saw that painted at Hampton, Connecticut, when I was fitting for college with Parson Ludovicus Weld who sat for the lower half of the picture."

Both the Phillips and the Wheelock portraits were delivered in Hanover at the Commencement of 1796 where they formed the nucleus, and probably for many years the sole examples, of the College collection of paintings. Both survive today in excellent condition and are priceless relics of our early history, as well as being quite creditable works of art.

As a painter, Steward is not of the same high rank as Copley, Stuart, Earl or Trumbull, but he is a better than average exponent of the new American realism in art. His pictures are somewhat stiff and naïve, but these traits are compensated for by sincerity, honesty, and directness. He is our first alumnus artist and a most interesting all-around person.

He trained first for the ministry, and throughout his life he did much preaching, particularly in Hampton, Connecticut, where he long substituted for his ailing father-in-law, the Rev. Samuel Moseley, and also in Hartford at the First Church, where he frequently took the pulpit for Dr. Nathan Strong. His main vocation, however, was painting and this mostly in Hartford. His "painting rooms" were on the upper floor of Bulfinch's fine old State House where he advertised "to give entire satisfaction to those Gentlemen and Ladies who favour him with their patronage."

In the 18th and early 19th centuries, art and science were not separated in men's minds as they seem to be today. The spirit of inquiry, the careful observation and the creative manipulation essential to both were widely accepted and encouraged. Artists' studios accommodated so many specimens of natural history and such varied artifacts of archaeology that they became

museums. Charles Willson Peale's studio in Philadelphia was the father of all American museums, both of art and of science. Joseph Steward's painting rooms in the Connecticut State House contained portraits of such celebrities as John Adams, Thomas Jefferson, Benjamin Franklin, and Buonaparte, first Consul of the French Republic, "a large elegant Historic Painting containing fourteen figures," wax-work statues, "several articles of dress and ornament from China," "a number of beautiful Birds and Animals from the Island of Japan," natural curiosities from the South Seas, an armadillo, a pelican, a penguin and a seal, spears, war clubs and airguns, several articles from the inland part of Africa, pieces of meteor, marine shells, and exact renderings of 180 American birds.

In Hanover, by the end of the eighteenth century, Dartmouth had acquired the creditable beginnings of a library (about 3,000 volumes), some scientific apparatus, such as an air pump, orrery, telescope, thermometer and barometer, two large globes, a set of twelve maps of New Hampshire, a collection of lava, many fossils, curiosities from India and from the South Seas, brought by Captain Cook (presented to the College by William Forsyth, keeper of Kensington Palace), a stuffed zebra and something vaguely known as "the great bird." All these items, with the meager portrait collection, were housed in Dartmouth Hall in either the library room, second floor center, or the museum room, third floor center. This latter room cut off the student living quarters in the north end from those in the south end and thus all visiting back and forth required arduous stair-climbing. Student irritation resulting from this impediment of art and science to social intercourse culminated in 1811 in an act of violence. An old French six-pounder cannon was carried to the third floor and the museum walls blown down, thereby nearly wrecking the whole building.

The Dartmouth College Case, successfully concluded in 1819, made the Commencement of that year a happy one. Daniel Webster was present and received the grateful praise of the whole college community. In addition, the Trustees voted that all four of the College counsel, Mason, Smith, Hopkinson, and Webster, be requested to sit for their portraits and that the Treasurer was to pay the bill and to provide suitable frames. However, it was a very difficult time for the College financially, and nothing would have come of this vote if Dr. George C. Shattuck, 1803, one of the Trustees, had not taken it upon himself 15 years later to arrange for and finance the painting of the four portraits. Francis Alexander painted Webster and Smith, Chester Harding painted Mason, and Thomas Sully painted Hopkin-

son. They are all first-class portraits by leading artists of the day, similar in size, well framed, an excellent memorial to the men who saved the College from political bondage, and a tremendous addition to the then meager Dartmouth art collection. Alexander's Webster in particular, the famous "Black Dan" portrait, is a fresh and dashing presentation of our hero by an able follower of Gilbert Stuart.

In gratefully accepting these pictures from Dr. Shattuck, the Trustees at their annual meeting of 1836 voted that "whereas it is desirable to obtain correct likenesses of all the distinguished benefactors of the Institution wherefore Resolved that Dr. Shattuck be requested to sit for his own likeness to be taken by such artist as he may select at the expense of the board that the same may be kept in the Gallery of Paintings of this Institution."

This Dartmouth Gallery of Paintings was in Thornton Hall, the new brick building that had been erected directly south of overcrowded Dartmouth in the late 1820's. Art was now extricated from the natural history exhibits and the scientific apparatus and, although still in the orbit of the Muse of Literature, was achieving a measure of independence.

An especially interesting acquisition at this time was the gift by the fourth Earl of Dartmouth of a portrait of his grandfather, William Legge, the second Earl. This was a good copy by Samuel William Reynolds of the famous portrait by Sir Joshua Reynolds in the Foundling Hospital in London. The *New York Mercury* on July 8, 1829, carried the following item: "The Ship Cambria from London has brought out a full length portrait of William II, Earl of Dartmouth, the founder of Dartmouth College at Hanover, N.H. This splendid painting has been presented to that institution by a grandson of the noble Earl, and at the request of the Corporation (of New York City) graced their banqueting room on the 4th, as the representative of one who was an early friend to our country, and is worthy to be remembered on its proudest anniversary. We understand that the cost was 200 guineas."

The portrait was exhibited publicly in New York and Hartford and one commentator said, "The merits of the execution, independent of all other considerations, drew golden opinions—the veterans in paint, especially Col. Trumbull, say it's without a fault."

In the 1830's the second of our alumni artists appears, Albert Gallatin Hoit, of the Class of 1829. He must have set up as a painter almost immediately after graduation, because in 1831, he presented to the College

his portrait of John Quincy Adams, sixth President of the United States. It is a very competent painting, remarkable for a 22-year-old artist, and one of the first portraits in our collection, the subject of which was not one of the College family. This portrait today is a bold but dignified adornment of Dean Neidlinger's office in Parkhurst Hall.

Mr. Hoit, during the 1830's, painted in Bangor, Belfast, and Portland, Maine, and in Halifax and St. John's Canada. Later, he settled permanently in Boston, except for a two-year trip to Europe, 1842-44. After returning from Europe, he gave the College two Renaissance pictures, a 17th century Cavalier and his Lady, which he had purchased at the auction of the collection of Cardinal Fesch in Florence. He also painted portraits of three Dartmouth professors, two of which were gifts of graduating classes (starting in the 1820's and lasting into the 60's, there were many portraits of teachers given by student groups). In recognition of Mr. Hoit's achievement in art and his interest in the College collection, Dartmouth gave him a Master of Arts degree in 1845.

Of the professors of this time, it is interesting to note in passing that Benjamin Hale, Professor of Chemistry from 1827 to 1835, gave lectures for many years on "Civil and Ecclesiastical Architecture," and that of Daniel Oliver, Professor of Medicine from 1815 to 1837, it was written, "In the arts of painting and sculpture his information was liberal and his taste said to be excellent. . . . The beautiful in nature, in life, or in art or literature few men have so exquisitely enjoyed or so justly appreciated."

In 1839, Reed Hall was built and provided a spacious room on the northeast corner of the first floor for the art gallery; and here, for 45 years, the collection grew; overflowing into the nearby library rooms and even into other buildings. In 1869, when the College was 100 years old, some 70 portraits had been acquired, plus various other pictures, a few interesting daguerreotypes and early photographs, six sculptured slabs from Nineveh, and a number of marble and plaster busts (the best ones being of Daniel Webster, Rufus Choate, and Nathan Lord, all three by Thomas Ball of Boston).

In Mr. Ball's autobiography there is the following passage: "One honor that was paid me . . . I must mention, as I have always been very proud of it. . . . Having been called upon . . . to make a bust of President Lord of Dartmouth College, the work when finished in marble giving universal satisfaction to the students who paid for it, as well as to the College Faculty, and considering my successful statue and bust of two of

their most eminent alumni, Rufus Choate and Daniel Webster, the honorable degree of Master of Arts was conferred upon me (1864)."

The Nineveh Slabs, which reached Hanover in December, 1856, were a most unusual but highly valuable addition to the Reed Hall Art Gallery, and the story of how Dartmouth happened to get them is an interesting one. Oliver Payson Hubbard, Professor of Chemistry and College Librarian, stimulated by reports of the archaeological excavations near Nineveh, wrote to his long-standing friend, Rev. Austin H. Wright of the Class of 1830, who was a missionary in Persia, asking if anything might be obtained for Dartmouth. Mr. Wright, in turn, was a good friend of Sir Henry Rawlinson, British Resident at Bagdad and director of the excavations, and had no trouble in obtaining the gift of six very fine slabs subject only to the condition that Dartmouth pay the expenses of packing and transportation. This cost was assumed by the Trustees and the great slabs were cut into sections each of which was wrapped in heavy woolen felt, boxed, and then bound in another covering of felt. They were then transported 500 miles on camel back from Mosul to Iskanderoon on the Mediterranean and by sailing vessel via Beirut to New York. The Trustees, in recognition of Sir Henry's generosity, awarded him an honorary degree of Doctor of Laws.

The slabs depict the Assyrian King, Assur-nasir-apal, flanked by supernatural winged figures, and they formed part of a stone wainscoting eight feet high which ran around a large ceremonial hall in the King's palace at Kalah-Nimrud. They were carved in the 9th century B.C., in low relief and originally were touched with bright color. A special feature of the figure of the King is the delicately incised border of his robe depicting scenes of hunting and fighting. Today, three of the slabs are installed in the center gallery in Carpenter Hall and three are in Wilson Museum.

The place of art in the thought and life of Dartmouth in the middle years of the 19th century is an important corollary of the meaning of the growing art collection. This was the time (1852) when the modern, as distinguished from the ecclesiastical or classic, curriculum was first introduced. In the words of Mr. Abiel Chandler's will, "I give and devise the sum of fifty thousand dollars . . . for the establishment and support of a permanent department or school of instruction in the college, in the practical and useful arts of life, comprised chiefly in the branches of Mechanics and Civil Engineering, the Invention and Manufacture of Machinery, Carpentry, Masonry, Architecture and Drawing, the Investigation of the properties and uses of the materials employed in the Arts, the Modern Languages and

English Literature, together with Bookkeeping, and such other branches of knowledge as may best qualify young persons for the duties and employments of active life."

At the Centennial Celebration at Dartmouth (1869), this same note of the practicality of science and art was struck by the Hon. James W. Patterson, LL.D., in his address on the Relations of the College to Science and the Arts when he said, "The ancient masters of thought dwelt upon the subjective and aesthetic, and stigmatized the utilizing of knowledge, but the modern deal with the objective and practical and stimulate improvement by the application of science. A marble of Phidias refined and gratified the taste of Athens, but a steam engine revolutionizes the industry of the world, and with it the intellectual condition of man. Invention . . . has bestowed upon the individual a power of accomplishment beyond the capacity of Herculean strength, and furnished the homes of the poor with the means of material comfort and intellectual enjoyment superior to the appointments of patrician palaces in the luxurious periods of ancient power."

The emphasis, as it should be, was on the socially useful, the ethical, the faith that art with science might make a better world for all. Also between the lines, masked somewhat by Yankee bluntness and fear of excessive aestheticism, there was an awareness of individual enrichment, through the arts, of intellectual and emotional enjoyment as a part of the educational experience to "best qualify young persons for the duties and employments of active life." At this time an editorial in *The Dartmouth* asked for instruction in art.

On June 25, 1884, there was the ceremonious laying of the cornerstones of Rollins Chapel and the new library, Wilson Hall. They were to be granite and sandstone structures, "useful and tasteful . . . a bold and free rendering of the romanesque."

Rev. Henry Fairbanks, secretary of the building committee, said, "The beautiful structures commenced to-day and others that will follow them, the Art building and galleries that must soon come (they eventually came 45 years later), the increasing opportunity for the study of English Literature and Belles Lettres, and for training in English composition and elocution, soon to be provided, will furnish means for securing refined taste, elegance of scholarship, and facility of expression."

Rev. Alonzo H. Quint, speaking for the Trustees, added, "The upper floor (of Wilson Hall) will be given at present to the fine collection of portraits and other paintings rapidly accumulating, for which so much is

due to our graduate and Trustee, Benjamin F. Prescott, late Governor of the State. But we doubt not that, before long, some one will affix his name to an Art Gallery totally distinct, and placed somewhere in our picturesque grounds, perhaps near our beautiful College Park."

The cornerstone of Wilson Hall was actually laid by the above mentioned Benjamin Franklin Prescott, Class of 1856, whose words were, "In this distinguished presence I now place in position the cornerstone of Wilson Hall, which when completed, will be an ornament to this village, and will supply a want long felt by this institution as a place of safety to its works of art and its large and valuable library."

The upper floor art gallery was a large sky-lighted room below the (at that time romantically modern) exposed steel roof trusses. Here were assembled the pictures and statuary from Reed and other buildings and also some fifty new portraits gathered through the zeal and enthusiasm of Mr. Prescott. Among the best of these were John Wentworth, Class of 1836, and Edward F. Noyes, Class of 1857, both by G. P. A. Healy, and Ex-President James A. Garfield, by F. B. Carpenter.

At this same time, Edward Spalding, Class of 1833, of Nashua, New Hampshire, gave the College a set of 59 large photographs of "the most artistic and remarkable paintings in the galleries of Florence, Italy." This is probably the beginning of our now large and very valuable collection of photographic and print material indispensable to art education.

Formal lecture courses on art appear in the nineties, classical art taught by George Dana Lord and Frank Gardner Moore, and modern art by Arthur Sherburne Hardy, a West Pointer, mathematician and Professor of Engineering at the Thayer School, another witness to the interaction of art and science. And at this time, landscape paintings were added to the collection, "Keene Valley in the Adirondacks," given by the artist, Roswell Shurtleff, Class of 1857; and "Dartmouth Harbor, England," an early and significant work of Frederick Waugh, the very popular marine painter, given by Rev. John E. Johnson '66.

Two events in the early 20th century were of great importance to art at Dartmouth, laying the foundation for a much broader art collection and giving new life to the small and feeble art department.

The first of these happenings was the receipt in 1904 of the "Guernsey Center Moore Fund for Collections of Art . . . to purchase objects of artistic merit and value, to be kept, exhibited and used by said Trustees of Dartmouth College to encourage and promote the interest and education

in art of the students in said College." It was not a large fund but nevertheless it was, and still is, of very great worth, for it provided for the first time an annual income with which the College could gradually build up the teaching equipment of objects of artistic value without which education in art is almost meaningless.

The Moore Fund was the gift of Henry Lynn Moore '77, Minneapolis banker, and a Dartmouth Trustee, in memory of his only son, Guernsey Center Moore, who died in Hanover in his sophomore year.

The second event of importance was the appointment of Homer Eaton Keyes '00 in 1905 as Assistant Professor of Modern (as opposed to Classical) Art. He was a sensitive, creative, genial, and very practical man and he moved with dispatch to build a strong foundation for instruction in art at Dartmouth. His point of view was a broad humanistic one, seeing art as a natural part of a full life, as a useful aid to discrimination, vision, wit and human understanding. He established courses in Medieval and Renaissance Italian Painting, in Renaissance Painting in the Netherlands and Germany, in French 19th century Painting, in the Principles of Art Criticism, and in the History of Architecture. He purchased two thousand photographs illustrating art history, added materially to the lantern slide collection, and started the art library. He arranged that all the activities of the art department should be centralized in new quarters on the top floor of the newly rebuilt Dartmouth Hall (following the fire of 1904). He also encouraged studio work in drawing and painting.

An unusual addition to our collection during this era was the gift of various artifacts and objects of ancient art from the Mediterranean Island of Cyprus, by Mrs. Emily Howe Hitchcock, widow of Hiram Hitchcock, Trustee from 1878 to 1891. Mr. Hitchcock had received this Cypriote art from his friend, General Luigi Palma di Cesnola, an Italian soldier of fortune, who had fought in our Civil War and, later, been appointed Consul in Cyprus. The gift included four very interesting limestone heads illustrating first Assyrian and then Greek and Roman influence on the art of Cyprus.

About the same time, Judge Horace Russell '65 gave the College a fine large painting by Frederick Remington, one of his characteristic hard-boiled Western subjects, "Shot-Gun Hospitality." This picture of good romantic realism has always been popular with undergraduates and now hangs in Thayer Hall.

Mr. Keyes was a graduate of the Class of 1900, and an instructor in

English from 1900 to 1903. However, before coming to Dartmouth, he had studied art at Pratt Institute and, from 1903 to 1905, studied art in Europe where he also travelled widely. In 1913, when younger men had come into the art department, Mr. Keyes became Business Director of the College. He also served as Assistant Editor and then Editor of the *Alumni Magazine* until in 1921 he left Dartmouth to found and edit the scholarly and highly successful magazine *Antiques*, at which post he remained until his death in 1938.

Under Mr. Keyes' successor in the Art Department, Prof. George Breed Zug, courses were added in American Painting, Photography, and the Graphic Arts, the Art of the Book, and City Planning. The Department moved to much larger quarters in old Culver Hall, the print collection and art library were expanded, and Miss Mildred Morse came from Brown University to be the first Curator and Art Librarian. Exhibitions of paintings and sculpture were planned on a more ambitious scale than heretofore, and from some of these, works of art were purchased for the College collection.

One such outstanding exhibition was that of original works by artists of the colony at Cornish, New Hampshire, which was held in the Little Theater of Robinson Hall, in January, 1916. The works of twelve sculptors, nine painters, two landscape architects, and various illustrators were shown, including pieces by such well-known artists as Augustus Saint-Gaudens, Daniel Chester French, James Earle Fraser, Frederick MacMonnies, Herbert Adams, Charles A. Platt, Everett Shinn, Frederick Remington, and Maxfield Parrish.

In the years after the first world war many great strides were made by Dartmouth under the able leadership of President Hopkins. Baker Library and all that it stands for in the life of the College was one of these giant steps, and Carpenter and Sanborn were the accompanying arm-swings in the forward surge.

The Art Department, under the guidance of the older men, Arthur Fairbanks, George D. Lord, George Breed Zug, and the cooperative efforts of the present generation, John Barker Stearns '16, Artemas Packard, Hugh Sinclair Morrison '26, and myself, was enabled to build surely and swiftly in the twenties and thirties, because of a golden succession of benefactors.

First come the munificent gift of \$50,000 from the Carnegie Corporation to secure a first class library of books and pictures on all the visual arts, both fine and applied. Then came the generous offer of Mr. Frank P.

Carpenter of Manchester, New Hampshire, of the funds to erect a building for the enhancement of the cultural aims of the College and specifically for the use of the Art Department. So in 1929 with the completion of Carpenter Hall, we had a home for the new Art Library, the extensive collection of teaching material, ample gallery space for exhibitions, lecture hall, classroom, and studio space—in short, the long awaited art center of which Dartmouth had been dreaming for a half century.

A prominent artistic adornment of the new building was the Renaissance Mantelpiece from the Chateau of Chenonceau in France, given to the College by Robert Jackson '00 of Concord, New Hampshire. This handsomely carved oak mantel of the 16th century bears the initials and the salamander symbol of Francis the First and his Queen Claude and is a superb example of the decorative sculpture of the period.

The opening exhibition in the new Carpenter Galleries was a gala one with a group of Old Masters, loaned by Mr. Jackson, and "The Thames Series" of Whistler etchings, loaned by Mrs. John D. Rockefeller, Jr. A feature of the new building was the studio space for practical work. To encourage the use of this on the part of the students, the Department arranged for a succession of visiting artists who came to Hanover for periods varying from a few days to many months. Among such artists were Mahonri Young, Thomas Benton, Julius B. Katzieff, Charles H. Woodbury, and Lauren Harris.

Among the gifts of this time were four portraits of prominent Dartmouth teachers, Charles Darwin Adams, Charles Franklin Emerson, Craven Laycock, and Charles Francis Richardson, all four the gift of the Class of 1902, in 1929. The Adams and the Laycock are by Sidney E. Dickinson, and the Emerson and Richardson by Blanche Ames. Thomas C. Colt, Jr. '26 gave, in memory of Professor Herbert Darling Foster, a fine painting, "Barnes and Silos," by the American artist, Charles Rosen. Mr. Colt later became the Director of the Virginia Museum of Fine Arts in Richmond. Mrs. Maribel Pratt, wife of Elon Graham Pratt '06, gave 55 Egyptian amulets, magical talismans worn by ancient and fearful citizens of the Nile valley.

Miss Emily Sargent and Mrs. Francis Ormand, daughters of the American painter, John Singer Sargent, gave the College, in 1930, ten large drawings by their illustrious father. Just recently these were part of a fairly large and important exhibition of Sargent's work in the Carpenter Galleries.

Fresco painting on large walls is one of the great traditional techniques of visual presentation practiced all through the Middle Ages and Renaissance and culminating in the great Sistine Chapel paintings of Michelangelo. Most American students, however, have no direct experience with this way of painting, even though it has been vigorously revived in modern times in Mexico. Therefore, the Art Department was most happy to assist in bringing José Clemente Orozco to Hanover in 1932 for the start of his great mural project in the fresco technique in Baker Library. The Trustees gave Señor Orozco a faculty appointment, and for two years his fresco painting, publicly executed, constituted a sort of visual lecture-demonstration series in one phase of contemporary art. Whatever one's personal opinions or taste may be in relation to this project, it was a most stimulating one for the Dartmouth generation which saw it in process, and it has brought considerable renown to the College in the outside world. Visitors come from distant places in surprising numbers to see it. Articles have been written about it in practically every language of the globe, and the Dartmouth Publications booklet about it has gone through three editions. Certainly the frescoes are a major exhibit in the College art collection.

In 1935, the largest single gift of works of art ever to come to the College was presented by Mrs. John D. Rockefeller, Jr. One hundred and nineteen items, mostly contemporary American paintings, but including some 18th and 19th century folk art, some twenty paintings by American Indians, a 19th century American masterpiece, the "Portrait of an Architect" by Thomas Eakins, and two fine pieces of European sculpture by Charles Despiau and Georg Kolbe. Among the modern Americans were representative examples by the following artists: George Ault, Peggy Bacon, Gifford Beal, Alexander Brook, Stuart Davis, Charles Demuth, Emil Ganso, George ("Pop") Hart, Bernard Karfiol, Luigi Lucioni, Joseph Pollet, Max Weber, and Marguerite Zorach. Outstanding in this group were "Donita Ferguson" by Brook, "Nude" by Karfiol, and "Cubist Portrait" by Weber. This collection, rich and varied, and, reflecting as it did the tolerant, perceptive and invariably sure taste of its donor, was exactly right for the needs of the Art Department. This was above all a teaching collection, works to be examined closely in the classroom or studio, or enjoyed at leisure in the gallery. These objects of art have had greater use than any other group in the College collection.

Also, in 1935, a Graphic Arts Print Shop was set up in the basement of Baker Library, and here under the genial leadership of Ray Nash, a

true amateur of prints and printing, many a Dartmouth student has found pleasurable and profitable experience in the problems and processes of this important field of art.

In 1938 our studio activity in drawing and painting was aided tremendously by the appointment of one of America's leading artists, Paul Sample '20, as Artist-in-Residence. Mr. Sample conducts classes in sketching and life drawing and is available to all students for guidance and criticism in their creative work. Each year an exhibition of the work of Mr. Sample's classes is held in the Carpenter Galleries and they are very popular and worthwhile shows. Mr. Sample has given to the College in memory of his brother, Donald M. Sample '21, two of his very fine oils, "Beaver Meadow, Vermont," and a portrait of his Vermont neighbor, "Will Bond." He also gives all his preliminary drawings, sketches and color studies to the College for preservation in Baker Library.

An example of how good fortune snowballs took place in 1938. Mr. William Preston Harrison, of Chicago and Los Angeles, former editor and publisher of the *Chicago Times* and an art collector of considerable standing, happened to drive through Hanover and stopped to visit our Art Gallery. Pleased with what he saw, he later wrote from California offering us some pictures by French and American moderns. A most happy relationship started between Mr. Harrison and the Art Department which continued until his death in 1940, and during that time he gave to the College 32 pictures in various media, oil, watercolor, drawing, lithography, etc. Among the French artists represented in the group were André Derain, Jean Lurcat, Kees Van Dongen, André L'Hote, Paul Signac, and Jules Pascin; among the Americans, Kenneth Hayes Miller, John E. Costigan, George Bellows, Maurice Prendergast, Mary Cassatt, Walt Kuhn and Yasuo Kuniyoshi. This fine gift of Mr. and Mrs. Harrison has been an excellent supplement to the Rockefeller nucleus.

In 1940 a still further addition came to the College collection from A. Conger Goodyear of New York, a distinguished patron of art and President of the Museum of Modern Art from 1929 to 1939. This gift comprised eight French and two American drawings, some with color, and was offered because Mr. Goodyear felt that Dartmouth "has done very fine work in interesting students in the arts" and because "one of my objects would be to interest others in giving to institutions that might be glad to have such works." Especially fine in the Goodyear group are "The Boardwalk" by George Bellows, "Man with a Wheelbarrow" by

Marcel Gromaire, "Bar" by André de Segonzac, and "Mme. Modigliani" by Amadeo Modigliani.

A major event in this same year, 1940, was the receipt of a bequest from Julia L. Whittier of South West Harbor, Maine, of a fund, the income of which was to be expended "for the purchase of works of art for the department of Fine Arts in Dartmouth College." This was the first help of this sort since the Moore Fund gift of 1904, and was most welcome as it more than doubled our purchase resources.

In the decade in which the Whittier Fund has been available, some very fine additions have been made to our collection, most important of which, perhaps, is a group of three oils, one drawing, and three etchings by John Sloan, the dean of living American painters.

In the field of prints we have been especially fortunate in the current decade, for in addition to such prints as came along with the gifts, primarily of drawing and painting, already mentioned, there have been also notable gifts entirely, or almost entirely, in the field of fine prints. In 1940, Mr. Phillip Hofer, Curator of Graphic Arts at Harvard, gave us two Goya etchings. In 1942, Mr. Robert Burnap '94 gave us seven English sporting prints. Also in 1942, Mr. Hamilton S. Foster of Reading, Massachusetts, father of Alan S. Foster '45, gave a print by Thomas W. Nason, and in 1943, a "Crucifixion" by Dürer. In 1945, from the estate of Harry E. Burton, Professor of Latin at Dartmouth for half a century, came a large group of 17th and 18th century Italian prints, mostly of classical subjects and including some good Piranesis. In 1948 and 1949, Dr. F. H. Hirschland of New York, the father of two Dartmouth sons, Richard S. '35 and Herbert E. '39, gave the College approximately 100 prints, excellent examples of every century and almost every school of printmakers: woodcuts, engravings, etchings, and lithographs from the 15th to the 20th centuries.

In this year, 1950, an exceptionally fine group of 50 prints has been given to the College by Helena W. Wade of New Canaan, Connecticut, in memory of her husband, Alfred Byers Wade. This collection includes eight Dürers, two Schongauers, eight Rembrandts and nine Whistlers. The accumulation of these prints has added greatly to the effectiveness of study in both Art History and Graphic Arts courses. Furthermore, the frequent exhibition of such material brings visual knowledge and enjoyment to the whole Hanover community.

Among other quite recent gifts to our collection should be mentioned the large oil painting, "Harlem Loge" by Miss Ilse Bischoff of New York

and Hartland, Vermont. In addition to her own work, Miss Bischoff has given another oil, "Street Fight" by Jared French and a group of drawings and etchings by Paul Cadmus. Mr. Sanford Ross of Rumson, New Jersey, and Pomfret, Vermont, has given a fine drawing by Gaston Lachaise and an etching by Segonzac. The Boston Society of Independent Artists has given an oil, "Cinderella's Coach" by Eleanor Treacy, and a large colored lithograph, "Bellingham Place" by Richard C. Bartlett. The American Academy of Arts and Letters has given a gouache by William Brice entitled "Dead Roses."

It is an aim of the Art Department to acquire representative examples of the work of alumni artists and a fair start has been made in that direction. We have two fine oils by Russell Cowles '09, two oils and one watercolor by Paul Sample '20, a watercolor by Herbert Faulkner West '22, a watercolor by Stuart Eldredge '24, three drawings by Abner Dean '31, an oil by Dantan Sawyer '33, a watercolor by Robert Hodgell, V-12, 1943, and two oils by Peter Michael Gish '49. Further gifts in this group will be much appreciated.

Among recent purchases by the College a few pictures that are of special interest are Eastman Johnson's portrait of "George Fisher Baker," Abraham Rattner's "Village Landscape," Preston Dickinson's "River Scene" and Sanford Ross' "Into Pittsburgh."

The present Art Library in Carpenter Hall, under the able jurisdiction of Miss Maude French, contains 17,000 books and pamphlets and, without doubt, is one of the best undergraduate art libraries in any American college. Across the hall in our Print Room, Miss Mildred Morse is Curator of a large collection of teaching material. There are 25,000 lantern slides and 15,000 photographs and color reproductions. Also in the Print Room, of course, are many sub-groupings of the varied graphic arts collection. There is a very complete collection of the woodcut magazine and book illustrations by Winslow Homer, and an interesting collection of Early American Advertising Art, such as posters, trade-cards, booklets and catalogues. Both of these collections, and also one of Lithographic Music Covers, have been built up with the aid of the Jesse Appleton Fund, a library fund given in 1939 especially for the graphic and applied arts.

In summary, our collection, after small but good beginnings, has grown slowly and sporadically to the present varied and fairly impressive state. We have a priceless piece of Colonial silver, some fine portraits of the first decades of the Republic, and a representative group of Modern

American paintings. We are woefully weak in European art and we have no examples of many great periods of art history. Such works, of course, are very expensive and perhaps should be only in large urban museums, although it is true that some of our sister institutions do have them. We should build, probably, to our strength, which is American art, at least in the main, and with due consideration to our quite limited funds.



PAUL SAMPLE, Baker Library, Pen Drawing, Courtesy
Dartmouth College, Hanover, N.H.

CONTEMPORARY DOCUMENTS

THE ARTIST'S LEGACY

By Zoltan Sepesby

ONCE there lived a little man who did not have a beautiful studio with a perfect north light made of factory sash. He worked in the caves and forests. He made his own pots and bowls and his own furnishings when he needed them. Later he built houses for himself and then many other houses and even cities. He cut up his own tiger skins to wear and joined the pieces together with thorns and bones. He and his fellow creatures belonged to only one club; in fact each carried his own.

There is no evidence that he had a spoken language nor that he had a name, nor yet that he cared whether or not he had a name with which to sign his goods. He did not work for credits nor degrees because he didn't go to a school—let alone an art school. He did not read volumes of books and magazines on the psychology and social significance of art or the quintessence-of-form. He did not believe that the way he was doing whatever he was doing was the only way to do it, or that what he was doing was the greatest thing on earth. He had no art dealers and experts to explain to him the meaning of what he was doing. He did not keep one eye on the columns of reviewers and critics while keeping the other on his work. He did not send his wares to art museums to be scrutinized by objectionable juries and selected for exhibitions. He never won a prize. He had no idea of prizes, and he didn't care. There was no conceit about him and he had profound respect and love for his tools and materials. There is abundant evidence that he was a very humble man. He did what he did because he felt an irrepressible need for doing it.

This man was an artist who left all of us a great legacy—the legacy of keeping both eyes on the work, the legacy of profound sincerity, honesty, and a humble respect for tools and materials. He left us the legacy of an ability to recognize without pompousness and fear the next man's achievements. His work survived as one of the greatest that men and artists have ever done. It survived, we are told, for 25,000 to 50,000 years not because this man multiplied himself by 100,000-fold or because his life got so beautifully complicated and is now explained through his ethnic derivations, his repressions and compensations, but because he did what he did with his

complete entity. He survived because he refused to stand still and succumb to the boredom of changelessness, because he felt that nothing big and beautiful can ever happen without that restless change.

He might be one or two or all of us, but he will never be one single one if we believe that our creative quest ends at institutional gates, in the safety of a departmental position or a lush commercial or industrial job—or just the ability to talk glibly. This may sound obvious or bromidic but if we survey the time-table of centuries there was not one single great creative man who ever did anything important unless he adhered to these principles. No amount of propaganda will ever invalidate a great and significant creation and no amount of propaganda will validate a mediocre one.

THE DEVIL LOVES THE ARTIST

By Clarence H. Carter

CONSCIENCE sometimes seems to be an invention of the devil which has afflicted the artist in our time to a greater degree than is generally admitted. An artist who makes a living by his art rather than by a side-line is often plagued by ideas and problems that he has to get off his mind, especially at a time when things artistic need direct and constructive criticism.

Most art forms today are fragmentary. It may be due to the overwhelming exposure of the artist to the greater and more expansive forces of nature and science which have unwittingly driven him into the small corner of self-expression. His confidence in controlling the forces of man and nature in his own work has disappeared. We have no giants today; we have only creators of fragments—charming, delightful, resourceful, inventive—but never great. Reverence for God and His power has gone and the artist is more at home with the two hind legs of a flea. The arts of our day are as confused and as lacking in any great direction as are our politics.

Most of the art of today lacks fulfillment. Upon first contact with certain examples of contemporary art, I sometimes believe that I have found complete and definite aesthetic satisfaction, but upon continued association and study, this lack of fulfillment takes hold of me once more. As I browse through the museums and galleries of contemporary art, this thought frequently comes to me: if only such and such a painting could have

been given more time and consideration it might live beyond our present time.

The critic is too hasty with his praise for new and exciting pieces without giving thought as to how this or that will impress him next year or even next month. The word, "exciting," is overworked in art criticism today. I wonder if it has not been picked up from advertising? Excitement is like a drug or drink—as the edge wears off we crave and demand more and more of the stuff until we will take anything just to satisfy the urge for excitement. Some time, the worse the stuff gets, the more excitement it gives until all sense of judgment or balance has disappeared and has left us with a dismal taste and depression. This could very well be our symbol of culture today.

There is an eternal greatness in man's artistic expression that links his efforts to the cosmic—a greatness, a nobility, that lifts man into a realm hard to define. When in the presence of greatness, there is an indefinable aura that consumes the beholder and transforms him to a state of perfect union and harmony with all the universe and all mankind—past, present and future. He knows that there is some indefinable quality far beyond what man can easily grasp and translate into words. Then and then only, does he realize that technical proficiency, composition, color, subject matter, and the many other facets of art are only a means to a greater end. These are the tangible things we talk and write about so easily.

America, sad to relate, has so very seldom reached that state where our art is much more than what greets the eye. Our critics have all been so kind in trying hard to make us feel that we have had a great art and will have a greater art. Kindness, I say, and possibly that American desire to play a colossal game of self-deception mixed with pride and fear. Our greatest art was, and still is, that little bit that is native and sincere.

Most people are afraid to speak the truth; they are afraid not to recognize all comers for fear that they will pass by a genius when in truth the genius is more likely to be passed by because he is so natural that it is too easy to know him.

The devil loves the artist: how else can one explain the many perplexities that confound him. Put a dab of paint on a canvas and does it ever dry? No, but leave it on the palette where you would like to use it again, and it's dry over night.

Our international outlook of the past twenty years seems symptomatic of our creative attitude of the same period: we have not attained either a

strong national or international policy and adhered to it with the determination that we are right and would fight for it. We have used the experimental method—that of trial and error—and consequently no one has any idea of what will come next. One step of development does not grow naturally into another. It is not like the organic, steady development of life but more like the speeded up, excited existence of an unnatural spectacle.

We are in the midst of grave times it is admitted, but that does not excuse the constant din of personal, confused mutterings. It calls for forthright, definite expressions to give strength and courage to humanity. We need to find a way out of the morass and utter futility of man's plight.

Our confusion seems self-imposed. How often do you find a primitive or early work of art termed as Modern in feeling! As if the art of our day has not grown strong and self-sufficient but has grown back into the earth like a berry bush, searching for security and nourishment within the womb of nature from whence it came. The dark recesses of dead and past cultures have captivated and fascinated our contemporaries. Past cultures developed from these ancient roots but we like to plummet the entire span of cultural achievements into the dark and unschooled beginnings. Is it due to the false barbaric standards that have taken the place of free thought? Science and invention have known no barriers and have broken down any preconceived theories that stood in their way as they created new ones. What if they had dipped back to the beginnings and disregarded all that has been developed between? It may all blow up in our faces—but at least it is a definite and certain end. While the arts only fizzle and sputter trying to find some way out, the best we can do seems to be a return to the womb for security and solace.

During the Summer of 1950 I saw the Metropolitan collection of American painting, which was beautifully displayed. But no amount of dressing up could make a great art, a great tradition out of it. On the whole, it was sadly lacking in motivating force. It reminded me of the time when as a student I went through the Tate Gallery in London and was appalled at how dull it was following a visit to the National Gallery. It was almost the same story seeing the Luxembourg Gallery after the Louvre.

In other exhibitions this year I was again appalled as the same dullness pervaded with only a slight relief here and there. Many a traditional artist had tried to go modern and looked pathetic. Then as I moved into the more abstract galleries I felt a lively character that was refreshing. There were no profound experiences but there was more adventurous experimentation.

One becomes more intrigued than inspired. I was interested in how certain effects had been gained, rich color transitions often found by accident but effective nevertheless. Much was smart and tricky, chic and sophisticated.

After the close of this American show, I was going through the early Italian collection and found myself looking at them, not for subject matter, but for their abstract qualities. I paused before Giovanni di Paolo's "Presentation in the Temple." It was like a crown of gold and many jewels, architectonic and stately, small yet monumental. Then I mused upon other paintings by this Sienese master, the "Life of St. John the Baptist" and "A Miracle of St. Clare," which were more imaginative and even more abstract, with strange, irrational perspective—rock formations growing out of an expanse of flat patchwork colors and shapes—also his "Shipwreck-Miracle of St. Nicholas of Bari" which is romantic fantasy built upon abstract, surrealistic structure. But they were not abstract just to be abstract. They had a motivating force. The idea existed before the abstract. It was the emotional force that the idea contained that made the abstract and surrealism a living component and not an end in itself.

Early in my career I abstracted, and on earlier juries I had difficult fights to have good abstractions accepted. I was chairman of a national jury that gave the first prize to one of our leading abstractionists. But I am not satisfied with abstraction as a solution to my needs or to that of a national art. It may be for the same reason that Stravinsky and George Antheil forsook abstraction for abstraction's sake alone. They felt and I feel that there are greater underlying motivating forces upon which to build.

We are not doomed to an art of mediocrity. I do not feel that the great rush towards abstraction is wrong; it is precisely what our school of thought lacked and greatly needed. We had it in the beginning but we never used it, so now we are returning to what most great schools had primarily based their early expression upon. We had to turn to the sophisticated to feel equal to our mother country. We tried to imitate the elegance and grace that was not our nature. I can recall when I was a student at the Cleveland School of Art how everyone went all-out for Sargent and I saw him only as a highly gifted painter with little in the head and much in the wrist. I had many a heated argument with teachers and students. One day to prove how easy it was I closed my mind, developed a very Sargentesque painting and put it up where all could see to prove my point. This I did not do as I only proved to everyone that I was stubborn and blind and was only asked why I did not paint this way all the time.

When I studied with Hans Hofmann in Europe I was still in opposition as personally, this brand of abstraction did not attract any more than the school of Sargent. I felt something was lacking, something that is basic. The means should not become the end.

Academic or abstract, I feel the art of today lacks purpose and meaning that could raise the soul and intellect to greater heights. Disunity reigns supreme and the public is confused not only in the arts but in spiritual and political matters as well. Can we ever drop anchor and find security? We live in faith and hope that we can.

obituaries

BLAS TARACENA Y AGUIRRE (1895-1951)

Don Blas Taracena y Aguirre, who was one of the most outstanding scholars in Roman art in Spain, died in January 1951, in Madrid. He was born December 1, 1895, in the city of Soria and in his youth followed the family tradition in becoming an archaeologist. His grandfather, D. Lorenzo Aguirre, was an historian and numismatist, and his uncle, D. Mariano Granados, collaborated with the eminent classical archaeologist, D. José Ramón Melida, with whom Blas Taracena also worked.

He took the degree of Ph.D. in the University of Madrid: the thesis submitted concerned the ceramics of Numancia and constituted the first special study of this important archaeological material which he had chiefly discovered during excavations. He was in charge of the Museum of Numancia and of the Celtiberian Museum in Soria and also of the provincial library of that town (1915-1935). These museums were inaugurated by King Alfonso XIII.

Among the most significant activities of Taracena were archaeological explorations through the entire province of Soria, which at that time was almost completely unknown from an archaeological point of view, and in the process, he discovered many Celtiberian sites. At the same time he collected material from Soria for the folklore museum of the Pueblo Español in Madrid.

Years later Taracena was a member of the Servicio del Patrimonio Artístico. He directed the archaeological museum of Córdoba (1937-38) and at that time published the Roman mosaic of Cruz Conde. Finally he was appointed Director of the Museo Arqueológico Nacional (1939-1951). In this responsible posi-

tion he reorganized the exposition of Spanish archaeological monuments, radically altered the exhibition of works of art, and added many important objects to the museum. He entirely changed the installation in the rooms of Colonizations, Greek vases, Iberian art, Roman sculpture, and created the Roman patio with its mosaics and epigraphy. This museum contains examples of Prehistory and antiquity, the Middle Ages and the modern period, numismatics and glyptics. In the pottery section are Celtic vases, and in this museum, the objects discovered in the Celtic necropolis of Azaila (Teruel) have been deposited as well. Also here is the Iberian treasure from Abenjibre (Albacete), and Iberian vases from Archena. In addition, the collection includes Roman busts, capitals, mosaics, sculpture, glass and ceramics—among the latter, some examples of Arretine pottery. Recently several Roman mosaics were acquired, such as those from Hellin (Albacete), another from the caves of Soria and one from Arroniz (Navarre), of beautiful polychromy, representing the muses accompanied by male figures and with Pegasus in the center. The Guarrazar treasure, obtained in 1943 from France, had formerly belonged to the Cluny Museum, and significant finds from Villaviciosa (Asturias), also of the Visigothic period, were added in 1943.

Aside from the preceding objects, important lots of woven fabrics and embroideries, altar hangings, chasubles, liturgical copes with Florentine designs and sixteenth-century embroidered imagery were deposited in the museum. Glazed tiles, and china and glass pieces from Alcora, Puente del Arzobispo and Talavera have been recently acquired. The assembling and complete reorgani-

zation of all this material was carried out by Taracena, and only a month before his death, the museum, under his direction, had been almost completely rearranged.

Ten years ago Taracena took an active part in the reorganization of the new Institute of art and archaeology of Diego Velázquez, founded under the auspices of the Consejo Superior de Investigaciones Científicas. This began a new and effective phase in the busy life of Taracena. As Secretary of the Instituto Velázquez (1943) he was most active and greatly enriched its library and collection of photographs. All the scientific work in the provinces was unified by the Consejo de Investigaciones and for this Taracena was responsible. Through his efforts, there was close cooperation with the Junta de Cultura de Vizcaya, with the Instituto Príncipe de Viana in Navarre, with the Instituto de Estudios Riojanos, and together with members of his staff of the Museo Arqueológico Nacional, he conducted numerous excavations in those regions.

Many honors were showered on Taracena during his life and he was appointed a Corresponding Member of the Real Academia de San Fernando and the Academia de la Historia in Madrid, of the German Archaeological Institute in Berlin, of that of Etruria in Florence, of the Real Academia de Buenas Letras of Barcelona, and of the Estudios Histórico-Sociales of Valladolid, of San Luis of Zaragoza, of the Associação dos Arqueólogos Portugueses of Lisbon, of the Sociedad Arqueológica Tarraconense. He was also a Corresponding and later a full Member of the Hispanic Society of America. Shortly before his death the Spanish government conferred upon him one of their highest decorations, that of Commander of the Order of Alfonso el Sabio.

Some important books published by Taracena during his lifetime were: *Guía del Museo Numantino*, 1923; *La cerámica ibérica de Numancia*, Madrid,

1924 (his Ph.D. thesis); *Numancia* (Spanish, French and German editions), Barcelona, 1929; *Soria, Guía Artística de la ciudad y su provincia* (in collaboration with José Tudela), Soria, 1929; *Carta Arqueológica de España*: Soria, Madrid, 1941; *La cerámica antigua española*, Madrid, 1943; *Museo Arqueológico Nacional, Guía de las Instalaciones de 1940*, (in collaboration with Sres. Rivero, Camps and Vázquez de Parga), Madrid, 1940, 2nd. ed.; *Memorias sobre las excavaciones en el castro de Navárniz (Vizcaya)* (in collaboration with Sr. Fernández de Avilés), Madrid, 1945; *Los celtas en la segunda Edad de Hierro: los celtsiberos*, in Vol. I of *La Historia de España*, Madrid; *El Arte romano en España*, in *Ars Hispaniae*, Vol. II, Madrid, 1947; *Museo Arqueológico Nacional, Adquisiciones de 1940-1945*, Madrid, 1947.

At his death he also left in an advanced state of preparation a large work *La Arquitectura romana en España*, to be published by the Consejo Superior de Investigaciones Científicas, a *Memoria* of the excavations in the Cueva de Forua (Vizcaya) (in collaboration with A. Fernández de Avilés) to be published by the Junta de Cultura de Vizcaya, and a study of the archaeological material of Arcobriga, Portugal (excavations of the Marqués de Cerralbo), which will appear in the *Adquisiciones del Museo Arqueológico Nacional (1945-1950)*.

Aside from books, Taracena published an enormous number of scholarly articles dealing with prehistoric, Iberian and Roman art in the *Revista de Archivos, Bibliotecas y Museos*, *Memorias de la Junta Superior de Excavaciones y Antigüedades*, *Coleccionismo*, *Actas y Memorias de la Sociedad Española de Antropología, Etnografía y Prehistoria*, *Revista de Soria*, *Boletín de la Real Academia de la Historia*, *Archivo Español de Arte y Arqueología*, *Investigación y Progreso*, *Anuario de Prehistoria Madrileña*, *Boletín de la Sociedad de*

Menéndez Pelayo, Anuario del Cuerpo Facultativo de Archiveros, Bibliotecarios y Arqueólogos, Homenaje a Martins Sarmiento, Revista de Occidente, Las Ciencias, Correo Erudito, Revista de la Institución Príncipe de Viana, Burlington Magazine, Revista Berceo, Cónica del IV Congreso Arqueológico de SE. Español, Cartagena; Cónica del I Congreso Nacional de Arqueología, Almería; Homenaje a Menéndez Pidal.

Aside from his publications and many activities in the Instituto Diego Velázquez, the Consejo Superior de Investigaciones, and the Museo Arqueológico Nacional, one must mention his broad, spiritual understanding and his interest in what was being accomplished elsewhere in Europe and in this country. Frequently invited to give lectures abroad, he visited Italy, France, Germany, Switzerland, Belgium, Algeria, Tunis, and Portugal. He organized several exhibitions in Spain and took part in many congresses on archaeology, not only in Spain but in many other European countries.

Of all the distinguished scholars in Spain, Taracena was probably the most active. When three years ago I received an invitation from the Spanish Embassy in Washington to go to Spain for a period of six months to give lectures for the Consejo Superior de Investigaciones, I later learned that Taracena had attended to all the details. On arrival in Madrid, he had arranged for me to give lectures in Madrid, Vitoria, Pamplona, Barcelona, Seville, Granada, and in other Spanish cities. All the planning for this work had been done by Taracena.

When four years ago an exchange of students between Spain and the Institute of Fine Arts began, it was Taracena with whom I was in constant correspondence. He always selected the Spanish scholars who could come here, not only to study with us, but to visit the principal American art museums. Due to the munificence of Mr. Archer M. Huntington, President of the Hispanic

Society of America, it was possible to send two of our students each year to study in the University of Madrid. For this Spanish exchange of students, similar to the Fulbright bill exchange with other European countries, Taracena was the most loyal collaborator in Spain. In him Spanish Archaeology has lost one of its greatest masters and we in America have lost a most sincere friend.

WALTER W. S. COOK
New York University

KONRAD F. WITTMANN

Konrad F. Wittmann, Professor of Design and Head of the Department of Interior Design at Pratt Institute, died on Monday, April 16, at the age of sixty. Born in Augsburg, Germany, he attended the School of Architecture of the Technische Hochschule, Munich, and graduated as a *Diplom Ingenieur*, with distinction, in 1917. He pursued further studies at the University of Munich. From 1919 to 1938 he was city architect of Hannover, Germany, and from 1924 to 1938 was in private practice also. He was for ten years editor of the architectural magazine *Deutsche Bauhütte* in Hannover.

Driven from Germany by the rise of the Nazis, Mr. Wittmann, later a naturalized citizen of the United States, came to America in 1938. From 1939 on, he was a registered architect in New York State, and a member of the New York Chapter of the American Institute of Architects.

He had contributed widely to technical and professional periodicals in Germany, and continued that work in the United States. In 1939 he published a book, with drawings of New York churches, entitled "For All Who Worship God," for the Temple of Religion of the New York World's Fair. In 1942 he wrote the *Industrial Camouflage Manual*, the official textbook for the Office of Civilian Defense, published by Reinhold.

Mr. Wittmann's first assignment at

Pratt was as chief of the Industrial Camouflage Program in 1941. In the following years he was a Critic in the Department of Architecture and an Instructor in the Departments of Architecture, Interior Design, and Foundation Art. He received the rank of Assistant Professor of Design and was made Chairman of the Department of Interior Design in 1945, the year in which the Pratt-Bamburger Program was inaugurated. He was made an Associate Professor in 1946, and full Professor in 1948.

It is impossible to list, except briefly, his numberless professional studies and interests. His etchings were displayed at the American Society of Etchers in

1938; his pastels formed a part of the International Gartenbau Exhibit in Dresden in 1926; his studies in art history were numerous; he had a lifelong interest in the preservation of architectural monuments. At the time of his death he was engaged in scientific research in aesthetics, which supplemented his investigations in the relationships of the arts to one another.

His professional contributions to Pratt Institute have been many; his personal devotion to his students and their welfare was profound and sincere. All of his associates are conscious of a sense of real and personal loss.

MARY L. WOLFE
Pratt Institute

news reports

AMERICAN SCULPTURE 1951

Sculptors throughout the United States have been sent announcements of a nation-wide competitive exhibition, *American Sculpture 1951*, to open at The Metropolitan Museum of Art in New York on December 7, 1951. The competition, in which awards totaling \$8,500 are being offered by the Trustees of the Museum, is open to all sculptors who are permanent residents of this country.

"This is the second of three large competitive exhibitions planned in accordance with the policy announced by the Museum in January, 1949, of increasing its activity in the contemporary American field," said Francis Henry Taylor, Director of the Museum, in a foreword to the prospectus on the sculpture exhibition.

"An exhibition of American painting has recently been held; in 1952 it is proposed to hold an exhibition of water colors, drawings and prints. Thus, in a cycle of three years, artists working in all media will have an opportunity to enter competition, the artistic activity of the entire country will have been examined, and new talent will have been brought to the attention of the public."

The following sculptors will serve with Robert Beverly Hale, Associate Curator of American Art at the Metropolitan, on the Jury of Admission which will choose the sculpture to be exhibited: James Earle Fraser, Connecticut; Donal Hord, California; Robert Laurent, Indiana; Hugo Robus, New York; David Smith, New York; William Zorach, New York.

Four of the sculptures accepted for the exhibition will be chosen to receive prize awards totaling \$8,500 offered by the Trustees of The Metropolitan Museum of Art. The first prize is \$3,500; second prize \$2,500; third prize \$1,500; fourth prize \$1,000. The Jury of Awards to select the prize-winning sculptures will be composed of: José de Creeft, sculptor, New York City; Jacques Lipschitz, sculptor, New York City. Henri Marceau, Associate Director of the Philadelphia Museum of Art.

Entries will be judged for admission from photographs. No sculpture is to be sent to the Jury of Admission. Photographs of sculpture may be submitted by sculptors living in the United States, Alaska, Hawaii, Puerto Rico, the Canal Zone and the Virgin Islands. In selecting entries for the exhibition, preference will be given to sculpture executed in a final medium, such as stone, wood, marble, bronze, or other permanent material. Sculpture done prior to 1942 will not be eligible.

AMERICAN ACADEMY IN ROME

Announcement of the awards of ten Rome Prize Fellowships was made recently by James Kellum Smith, President of the American Academy in Rome. The Fellowships in art went to two painters, James Hanes, Philadelphia, Pennsylvania, and Norman J. Rubington, New Haven, Connecticut; a sculptor, Elbert Weinberg, Hartford, Connecticut; an architect, Richard E. Baringer, at present attending Harvard University Graduate School of Design; and a landscape architect, Richard C. Bell, graduate of North Carolina State College. Applications for fellowships for 1952-53 are due at the Academy's New York office, 101 Park Avenue, before January 1, 1952. The total value of each fellowship is approximately \$3,000.

UNIVERSITY OF ARKANSAS, FAYETTEVILLE

Representatives of nine states attended the Southwestern Art Conference held in April at the Art Center of the University of Arkansas. Chairman of the Conference was David Durst, head of the University's art department. States represented by artists, art critics, educators and historians, and art museum directors were Wyoming, Colorado, New Mexico, Texas, Oklahoma, Kansas, Missouri, Louisiana, and Arkansas.

Dr. Irwin Edman, chairman of the department of philosophy at Columbia University, gave an address on "Art as Education in Freedom." Panel discussions were held, and special features included a showing of "The Titan." In connection with the Conference, an exhibition of contemporary art was on view in the Arts Center.

ART STUDENTS LEAGUE, NEW YORK

The Art Students League Dream Ball, held for the benefit of the scholarship fund, was a "meteoric success." Paulette Goddard was crowned Queen of the Ball. After a two-hour review, the judges awarded the \$200 first prize for the best costumes to Katy and Victor Kalin, artists of Darien, Connecticut. The ball was held at the Waldorf-Astoria on April 20.

Robert Henry Angeloch is this year's winner of the Edward G. McDowell Traveling Scholarship. This award is given annually to an unmarried student who has been enrolled at the League for the preceding six months. Angeloch was chosen from 49 contestants by a jury composed of Ogden Pleissner, Henry E. Schnakenberg and Philip Guston.

Eight students from seven states were awarded tuition scholarships at the Art Students League beginning September, 1951. On the basis of work submitted, the following were chosen: Harold Berson, Los Angeles, California; Violet

King, Detroit, Michigan; Jessie Lyons, Atlanta, Georgia; Paul K. Reeves, Salt Lake City, Utah; Dorothy Rae Smith, Bristol, Virginia; Virginia Stonebarger, Colorado Springs, Colorado; James L. Thomas, Jr., Garrett Park, Maryland; John W. Witaschek, Brigham City, Utah. The scholarships are for two classes of the student's choice during the full 1951-52 term of eight and one-half months. They are offered every year to students in the United States except those living in New York City, or those who have previously studied at the League.

CLEVELAND INSTITUTE OF ART, CLEVELAND, OHIO

More than \$15,000 in prizes and scholarships were awarded to students and graduating seniors of the Cleveland Institute of Art at its annual commencement June first. First of these was the Agnes Gund Memorial Scholarship of \$1,250 for foreign travel and study which was awarded to Eleanor Pompili a major in ceramics. Two Mary C. Page Scholarships of \$1,000 each went to Andrew Lang (Painting) and Richard Miller (Sculpture). Miss Pompili will study in Italy, Mr. Lang will go to Brazil, and Mr. Miller will travel in Mexico. Four Fifth-Year Scholarships covering full tuition to the Art Institute were awarded to Mary O'Hare (Portrait Painting), William Suhayda (Painting), John Vargo (Illustration), and Bryce Ford (Graphic Arts).

Two prizes of \$250 each, known as the R. Henry Norweb awards, were given for outstanding performance in ceramics and sculpture to Joan Johnson and Anne Chapman respectively. The Henry G. Keller Memorial Award, a silver and gold medal handwrought by Frederick Miller, was awarded to Robert Brisley as the student showing the highest performance in drawing in a competition open to all regular students and based on portfolios of work done during the past year. The Douglass Weeks Bolton Scholarship of \$250 for

travel and study during the summer months, awarded each year to the most promising student in painting of the Junior class, went to Robert Bidner. A special Grant-in-Aid of \$160 for outstanding work in textile design went to Sally Horvath. Regular Endowed Honorary Scholarships given by the Art Institute for tuition purposes totaled \$3,000, whereas a second fund known as the Mary Suggett Ranney Scholarships, intended primarily to assist students of the Cleveland area, totaled \$3,500. All these awards are made by faculty juries on the basis of work done in the regular class program.

COLUMBIA UNIVERSITY, NEW YORK

Fulbright Fellowships for 1950-51 are held by the following students in the Department of Fine Arts and Archaeology: William B. Miller, Italy; Geraldine Pelles, France; Irene Gordon, England. Sidney D. Markman, after serving for four years as Professor of Art and Archaeology at the University of Panama, is now Assistant Professor of Art History at Duke University. Evelyn Harrison, a former Fulbright student, has been assistant at the Institute for Advanced Study, Princeton, and will teach at the University of Cincinnati in the fall. Mark Peisch, John Plummer and Herschel Chipp have been appointed Lecturers in Fine Arts and Archaeology at Columbia.

COOPER UNION, NEW YORK

Maurice Bloch, Keeper of Drawings and Prints at the Cooper Union Museum, has been appointed Assistant Professor of Chalcography. He was recently awarded a Belgian Government fellowship for study in Flemish art this summer at the University of Brussels.

"Alter Ego," an exhibition of more than 200 masks gathered from all parts of the world and from all historical and pre-historical periods, was presented by the Cooper Union Museum April 18

through June 8. An illustrated catalogue was published with an introduction by Everett P. Lesley, Jr.

Patricia Ronson and Joseph Del Valle, seniors at Cooper Union Art School, have been awarded Fulbright scholarships to study art at the University of Paris. In addition to tuition for an academic year of study at the University of Paris the Fulbright scholarships cover four months of language training at the Sorbonne, complete round-trip transportation, and a maintenance fund.

UNIVERSITY OF COLORADO, BOULDER, COLORADO

Dr. Bernard Myers, who has been finishing his study of German Expressionist painting in New York this year under a Bollingen Foundation grant, will be Visiting Professor of Art History this summer at the University of Colorado in Boulder.

CORNING CONFERENCE ON "LIVING IN INDUSTRIAL CIVILIZATION"

Representatives of labor, business and industry, the sciences, social sciences, and the humanities met 17-19 May in Corning, New York, in an unusual conference devoted to "Living in Industrial Civilization." The conference was singular in at least two respects: first, it brought together outstanding persons from many different occupations and interests to exchange views and information in order to arrive at a better understanding of what our industrial society does—for better and for worse—to human beings; second, the conference was planned jointly by an industrial concern—the Corning Glass Works—and an organization whose field is academic and humanistic—the American Council of Learned Societies. While the material arrangements were the responsibility of the industry, the preparation of the agenda was fully entrusted to the ACLS.

The conference, in which the fine arts

were ably represented, met in several plenary sessions and also in four roundtables. The topics for the roundtables were: Work and Human Values in Industrial Civilization; Leisure and Human Values in Industrial Civilization; The Individual's Sense of Community in Industrial Civilization; and Confidence in Life in Industrial Civilization.

Immediately after the end of the conference a public meeting celebrated the centennial of the Corning Glass Works and the opening to the public of the just completed Corning Glass Center, in which the conference had been held. The Center contains a distinguished collection of books related to glass and one of the world's finest historical collections of glass objects, in which the earliest piece is an early Egyptian amporisk. There are also exhibits of modern glass and adjoining the Center is a specially designed plant for the manufacture of Steuben glass.

The objectives of the conference as defined by the ACLS were: (1) Identification of some of the main problems of human values in industrial civilization; (2) Increased appreciation of their importance; (3) Better acquaintance among people who come at these problems from different angles; (4) Stimulus to further exploration by subsequent discussion, by practical experiment, and by research. The proceedings will be published.

DESIGN CONFERENCE, ASPEN, COLORADO

A conference of artists and businessmen called "Design as a Function of Management" was held in Aspen, Colorado, from June 28 through July 1. The conference aimed at giving businessmen a fuller understanding of the contribution that design can make to industry. During the four days of the conference there were panel discussions by industrial and art leaders on how design is applied to general corporate problems as a continuing function, on visual and verbal communications in

relation to advertising, how business can use artists' creative ability, how good design is required to represent the character of a business.

Chairman of the committee for industry was Stanley Marcus, president of Neiman-Marcus, Dallas. Arthur Houghton, president of Steuben Glass Co.; Harley J. Earl, vice-president of General Motors; and Daniel Longwell, Chairman of the Board of Editors of *Life* magazine, served with Mr. Marcus.

Charles H. Sawyer, Director of the Division of Arts at Yale, was chairman of the committee for designers. With him were Leo Lionni, art director of *Fortune*; James S. Plaut, director of the Institute of Contemporary Art, Boston; and Francis E. Brennan, art editor of *Time*. An important feature of the conference was "Integrated Design," a display of exhibits from several firms and the U. S. Navy.

UNIVERSITY OF FLORIDA, GAINESVILLE

The University of Florida was host to the annual Southeastern College Art Conference, March 15-17. The program was designed to present problems relating to the art curriculum on the college level. An exhibition of the work of students from colleges and universities of the Southeastern United States was held in conjunction with the conference. Also on view was a small one-man show of the work of Arnold Blanch.

Officers elected for the coming year were: President, Dr. Ralph Wickiser, Louisiana State University; vice president, Dr. Edward Rannells, University of Kentucky; secretary-treasurer, Miss Dawn Kennedy, Alabama College.

The Second Annual All-Florida Art Conference and Exhibition was held at the University of Florida, April 27-28. Members of the Florida Art Group, Inc., conducted the Conference which concerned the economic status of the artist. An exhibition of watercolors by John

Marin was held in conjunction with the meeting.

UNIVERSITY OF ILLINOIS, URBANA, ILLINOIS

In its fourth annual Exhibition of Contemporary American Painting, the University of Illinois again surveyed the field of painting as it reflects the American scene. The jury of selection brought together one hundred and thirty-six paintings intended to cover the significant trends during the last year. Dates of the exhibition, held in the Architecture Building of the College of Fine and Applied Arts, were March 4 through April 15. A handsomely illustrated catalog, including biographical notes on the artists represented, was published.

CALIFORNIA STATE FAIR, SACRAMENTO, CALIFORNIA

Fifteen thousand dollars in premiums is being offered to California artists exhibiting in the Art Show at the California State Fair, August 30-September 9. Grant Duggins, exhibit supervisor, has announced that juries will select works for the following divisions; conservative oils, modern oils, prints and water colors, sculpture, ceramics and enameling, metal work, jewelry and weaving, student art, and the North American International Photographic Exhibit. All exhibits may be seen in a newly designed outdoor gallery with protective canopies, fountain-mobile, and colorful night illumination.

CARNEGIE INSTITUTE OF TECHNOLOGY, PITTSBURGH, PENNSYLVANIA

Working together, students of the Printing Management and Painting and Design Departments at Carnegie Institute of Technology have designed and illustrated a book, Arthur Miller's *Death of a Salesman*. The book project is the first joint venture of this type between the two Carnegie departments.

Nineteen teams of printing and art students cooperated, learning each other's problems, needs and limitations. Purpose of the experiment was to prepare students better in both departments to meet and appreciate problems of the printer and illustrator in industry. Results of the experiment were shown in Exhibition Hall, May 25-June 7.

ILLINOIS INSTITUTE OF TECH- NOLOGY, CHICAGO, ILLINOIS

The Episcopal diocese of Chicago will build a chapel designed by Mies van der Rohe on the south side campus of Illinois Institute of Technology. Start of construction is scheduled for June. The chapel will conform to the glass, buff brick, and exposed steel design characteristic of the other new campus structures.

Two seniors and one graduate of the Institute of Design of Illinois Institute of Technology won citations for their designs of modern lamps in a contest sponsored by the New York Museum of Modern Art and the Heifetz Manufacturing Co. Joseph G. Burnett, senior, won first place in the table lamp division, and Anthony J. Ingolia, senior, won second place. Gilbert A. Watrous, a January graduate, was awarded a special prize in the floor lamp division. Twelve citations were awarded in the nation-wide competition.

Works of staff members Serge Chermayeff, Hugo Weber, Richard Koppe, and Misch Kohn were exhibited during April in the lobby of the Metallurgical and Chemical Engineering building. The exhibition was intended to stimulate interest in art among the engineering students and resulted in a panel discussion of the work in which Koppe, Weber and Kohn participated with Peter Selz as moderator.

Ludwig Mies van der Rohe, director of the department of architecture at Illinois Institute of Technology was recently awarded an honorary Doctor of Engineering degree by the Technische Hochschule of Karlsruhe, Germany.

**KANSAS STATE COLLEGE,
MANHATTAN, KANSAS**

A Fine Arts Festival was held at the Kansas State College from April 12-April 22. For the event an exhibition of some seventy contemporary paintings was assembled. About half of the paintings were by artists of the area, the rest were selected in New York by Maynard Walker. Comparison of the two groups illustrated the general trend toward the rise of abstraction and the decline of regionalism.

In addition to painting, the Festival exhibition included graphic arts and architecture. Works in these categories were drawn entirely from the region. The architectural work was assembled by the Midwest Regional Section of the American Institute of Architects and was arranged by Eugene Kingman, director of the Joslyn Museum of Art in Omaha.

**UNIVERSITY OF MICHIGAN,
ANN ARBOR, MICHIGAN**

During the month of March, an exhibition of Modern Furniture was displayed by the Museum of Art in collaboration with the College of Architecture and Design. The project pointed out the relationship between good design in the mass-produced utilitarian objects of daily living and modern art in general. It underscored the increasingly close relationship between certain segments of the University's curriculum and the Grand Rapids furniture industry. The installation, consisting of colored and neutrally toned panels supported on a light steel framework, created four indoor living spaces and one which simulated a garden. Objects displayed were selected by five staff members and one Senior student from the College of Architecture and Design. The exhibition broke all attendance records at the Museum.

**MILWAUKEE ART INSTITUTE,
MILWAUKEE, WISCONSIN**

Late spring exhibitions opening May

11 included the work of Lovis Corinth, the Ninth Young People's Annual, Paintings by Turkish Children, and a one man show by Schomer Lichtner. A one man show of the work of Fred Berman was held June 29 to July 21 in the Wisconsin Gallery. The Institute galleries closed on July 21 for repairs and will reopen September 7.

**UNIVERSITY OF NEBRASKA,
LINCOLN, NEBRASKA**

The Sixty-First Annual Exhibition of the Nebraska Art Association was held in the University Galleries, March 4-April 1, 1951. In his foreword to the catalog, Duard W. Laging, Acting Director of the University Galleries, stated, "The . . . purpose of this selection is to present . . . a sufficiently broad number of differing trends within the classification of modern art to provoke comparison, analysis and evaluation, both of the art works and ourselves." The exhibition was comprised of 172 works of painting, sculpture, graphic arts and ceramics. Fifteen purchases were made by the Hall Collection and one by the Nebraska Art Association.

**OHIO STATE UNIVERSITY,
COLUMBUS, OHIO**

During the year 1950-51, Ohio State University inaugurated a visiting artists' and lecturers' program. The following persons gave lectures and criticisms of student work, each spending a week on the campus: Albert Dorne, illustrator; George Nelson, architect and designer; Ben Shahn, painter; Frederick Wight, Associate Director of the Institute of Contemporary Art, Boston, Massachusetts; Jane Betsey Welling, art educator; and Harold Van Doren, industrial designer and author.

The annual Spring Festival of the Arts was held May 12. The program included a symposium on the arts with the following speakers: Serge Chermayeff, Director of the Chicago Institute of Design; Susanne K. Langer, philosopher and teacher currently lecturing at Ohio State; Frederick Wight,

Associate Director of the Institute of Contemporary Art in Boston; and Everett Kircher, associate professor, College of Education, who acted as Moderator.

A comprehensive exhibition of the graphic works of José Clemente Orozco was a feature of the Festival. In addition, the works of undergraduates, graduates and faculty members were on display. The School of Fine Arts designed the lighting and sets for an evening program of music and dance, "Facets of Our Time."

MOUNT HOLYOKE COLLEGE, SOUTH HADLEY, MASSACHUSETTS

Henry Rox, sculptor and associate professor of art at Mount Holyoke College, was awarded the Gold Medal of Honor for sculpture in January, 1951, at the Ninth Annual Exhibition of the Audubon Artists. The award was given for his terra cotta work, *Imprisoned*.

UNIVERSITY OF MINNESOTA, MINNEAPOLIS, MINNESOTA

On May 11, H. Harvard Arnason, professor and chairman of the University of Minnesota's art department, was named acting director of the Walker Art Center. D. S. Defenbacher, director of the Center, has been granted a year's leave of absence. Arnason will be relieved of some of his university duties in order to assume direction of the Walker gallery.

The Center's directors announced that William Friedman, assistant director since 1944, has been named associate director. Arnason and Friedman are considering an expanded educational program. Plans call for the appointment of an educational curator as soon as possible.

Seong Moy, former student at the Art Students League in New York, taught a course in printing of woodcuts at the University of Minnesota this spring.

MUNSON-WILLIAMS-PROCTOR INSTITUTE, UTICA, NEW YORK

Harris K. Prior, director of the Community Arts Program of the Munson-Williams-Proctor Institute, has been recalled to active duty with the United States Navy as of July. Mr. Prior has served in his present position since 1947. During this period, many new services to the artist and the community have been inaugurated. Important among these is the purchasing policy through which the Institute is acquiring an outstanding collection of work by contemporary American artists.

RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE, RHODE ISLAND

Again this year, the Rhode Island School of Design offered several half tuition scholarships to teachers studying in the six week summer session, June 21-August 4. The program was open to all teachers regardless of their fields or lack of prior art training "in order to provide them with a stimulating exposure to creative work which will be helpful to them on their return to teaching in the fall."

SMITH COLLEGE, NORTHAMP- TON, MASSACHUSETTS

From April 8-May 6, the Smith College Museum of Art featured an exhibition of Modern French Prints lent by the Kamberg Collection. Mr. Abraham Kamberg chose from his extensive collection in Springfield, Massachusetts, prints produced in France during the first quarter of the 20th century. The selection illustrated the international character of the School of Paris.

WALKER ART CENTER, MINNEAPOLIS

The 5th Six-State Sculpture Exhibition is the Center's major summer show. Sculptors from Iowa, Minnesota, Nebraska, North Dakota, South Dakota and Wisconsin are participating. Ten

collection points were set up in the various states and the sculpture was selected by a Walker staff member from the work submitted at these points. The show opened June 24 and will be on display through September 2. Purchases will be made from the works selected by a jury for awards.

UNIVERSITY OF WASHINGTON, SEATTLE

The Invitational Exhibition of Washington Painters and Sculptors was held in April at the Henry Gallery, University of Washington. This exhibition, co-sponsored by the Henry Gallery and the more than 2,000 members of the Music and Art Foundation, was presented for the third year in the gallery. 110 paintings and 14 pieces of sculpture were included.

The Pacific Arts Association meetings were held on the campus April 19-21.

WHITNEY FOUNDATION FELLOWSHIPS

Four artists are included in the current list of fifty-three Opportunity Fellows announced by the John Hay Whitney Foundation. Opportunity Fellowships are awarded to American citizens of exceptional promise who, because of arbitrary barriers such as race, cultural background, or region of residence, have not had the opportunity to develop their abilities to the fullest extent. Among this year's Fellows are Negroes, Indians, Spanish-Americans, Japanese-Americans, Displaced Persons, Filipinos, Guamanians and Hawaiians. The current grants, ranging from \$1,000 to \$3,000 will provide for a full year's creative work.

The artists receiving awards for 1951-1952 are as follows:

Miyoko Ito of Chicago, Illinois. Miss Ito received her A.B. in Art with highest honors from the University of California and a certificate in art from Smith College. In addition she has studied at the California College of Arts and Crafts

and at Saugatuck Summer School of Painting, Saugatuck, Michigan. Miss Ito's paintings are in the permanent collections of the Smith College Museum of Art, the Art Institute of Chicago and the San Francisco Museum of Art.

Charles Loloma was born at Hotevilla, Arizona, and now lives at the Second Mesa, Hopi Reservation in Arizona where he is a farmer and an artist. In 1940 he received his high school diploma from the Phoenix Indian School and began working as an artist for the Bureau of Indian Affairs. After four years in the army he attended the School for American Craftsmen at Alfred University in New York. Of himself, he says: "Both my wife and I have been reared as traditional Hopis. We recognize that many changes are taking place in our lives and that these changes will have an even greater bearing upon the lives of today's children. Inadequate knowledge can limit us and our people. It is our hope that we may in some measure help our people meet changing conditions with knowledge and equipment which will aid in preserving values of our Hopi way while at the same time helping us to cope with the world about us." The purpose of his project is to provide a body of information which can be made available to ceramists on the reservation.

Roy Nathaniel Moore was born in Charleston, West Virginia, 25 years ago and now lives in New York City, where he supports his family by working as a mechanic's helper and studies and paints after hours. The limited amount of formal training he has had has been on a part-time basis at the Art Student's League and the Academy of Fine Arts. Under this Fellowship Mr. Moore plans to paint life in widely varying sections of New York City, emphasizing "the underlying kinship of people of all origins."

Norma G. Morgan was born in New Haven, Connecticut, 23 years ago and now lives in New York. Miss Morgan

studied at the Art Students' League of New York, the Hans Hofmann School and with Stanley W. Hayter. Despite her youth, she has been painting for twelve years. While still in high school, Miss Morgan received first prize in a regional art contest and had one of her portraits selected to hang in the Carnegie Institute. She received a first prize in a Connecticut statewide contest for posters depicting the Black Market. Recently, the Allied Artists of America accepted one of her paintings for their 1949 annual show at the National Academy Galleries. She has had two one-man shows in New Haven, Connecticut. Under this fellowship, Miss Morgan will paint in New York City and England.

YALE UNIVERSITY, NEW HAVEN, CONNECTICUT

"Art Sacre," an exhibition showing the association between the church and modern art in France, was arranged by the Yale Art Gallery and shown in New Haven April 11-May 6. Supported by the Director General of Cultural Relations in Paris and sponsored by the Cultural Division of the French Embassy in New York, the exhibition contained paintings, sculpture, architectural models, tapestries, stained glass windows, and other works by contemporary French artists dealing with religious subjects. Much of the material had never before been shown in this country. The exhibition is being circulated in the United States by the Liturgical Arts Society and the American Federation of Arts.

AMSTERDAM AND THE HAGUE, THE NETHERLANDS

The third International Congress of Art Critics was held from July 2-10 in Amsterdam and The Hague. Mr. Paul Fierens of Belgium, president of the International Association of Art Critics, presided at the Congress. Vice-presidents of the Association are: Messrs.

Raymond Cogniat (France), Jorge Crespo de la Serna (Mexico), Gerard Knuttel (the Netherlands), Eric Newton (Great Britain), James Johnson Sweeney (United States), and Lionello Venturi (Italy).

ANVERS, BELGIUM

A great retrospective exhibition of the work of James Ensor is being held this summer at the Royal Museum of Fine Arts in Anvers. Included are an impressive number of paintings, all of the engravings, and a considerable group of drawings by this master. Museums and private collectors, both foreign and domestic, cooperated with the Museum and the Belgian Ministry of Education in organizing the exhibition.

FRENCH EMBASSY CULTURAL DIVISION, NEW YORK

One hundred color transparencies of masterpieces from the Louvre's collection were shown for the first time in America at the French Embassy Cultural Division May 9-22. The exhibition was presented by the Franco-American Audio-Visual Distribution Center, under the sponsorship of Rene de Massieres, French Cultural Counselor. The Center, at 934 Fifth Avenue, has available two recent catalogues of 2" x 2" lantern slides. *The French Heritage* contains the titles of nearly two thousand Kodachrome and black-and-white slides, from documents in the Bibliothèque Nationale of France, French museums and private collections here. The slides are classified chronologically—from the Middle Ages to the 20th century—under the headings: Historic Events, Art, Society, Literature.

France Today is a listing of another collection of 2500 slides, all of them in color, including a number on art and architectural monuments of present-day France. These slides are available for rental or sale.

The F.A.D.C. prepares and distributes audio-visual materials about France for

use in American schools. Its collection, available on a membership circuit plan or by individual rentals, includes bulletin board displays, filmstrips, art reproductions, recordings, films, and lantern slides.

PARIS, FRANCE

The Musée du Petit Palais has opened an auditorium for art films. *Les Fêtes Galantes de Watteau* by Diehl, Aurel and Ribemont-Dessaignes was the first offering and was shown continuously all day.

Collective works of art by children 8 to 15 were recently exhibited in Paris' "Librairie Centrale d'Education Nouvelle." Featured were large compositions on such varied subjects as Notre-Dame de Paris, Easter Eggs, and Carnival, done by groups of 5 to 35 children. The technique of group drawing and painting for educational purposes was originated by Vige Langevin and Jean Lombard, who explained their aims and projects in an illustrated book, *Peintures et Dessins Collectifs*, published last year by Editions du Scarabée, Paris.

Parisian teachers and professors interested in drawing, painting and the plastic arts exhibited in the National Education Salon held in Paris during May.

Georges Bidault is president of the recently revived "Association des Amis de la République Française," first founded in 1939 to help foreigners in France solve their problems and understand their adopted country. This association will open centers where foreigners can meet each other and their French hosts.

LE HAVRE, FRANCE

Work will soon begin on a new Hôtel de Ville for Le Havre, one of France's worst bombed cities. Auguste Perret, who designed the Théâtre des Champs-Élysées, is the architect in charge of Le Havre's reconstruction. His plans for the City Hall call for a 300-foot tower at one end of the building, in which the offices of the city departments will be housed, and a long colonnade on a stylobate. A recent issue of *Arts* carried the first drawing of this building ever published.

TOKYO, JAPAN

A letter from Miss Terue Arai in Tokyo states that the Branch of Historical Studies, Department of Architecture, Nippon University, Tokyo, has available about 120 8" X 10" glossy prints of Korean architecture and 200 2" X 2", black and white paper-mounted lantern slides of Japanese gardens and architecture. The Branch of Historical Studies will be glad to assist teachers and students to obtain further material. Requests for information should be directed to the above address.

MONOGRAPHS IN SLIDES

Dr. Julius Rosenthal of 5230 Kimbark Ave., Chicago 15, Illinois, has just published the second of a series of "Monographs in Slides." The first appeared in 1948. These monographs attempt a comprehensive survey of the works of artists included, works which were selected by the artists themselves. Architecture takes precedence in both catalogs.

book reviews

P. B. COREMANS, *Van Meegeren's Faked Vermeers and de Hooghs: A Scientific Examination*, tr. A. Hardy and C. M. Hutt, 40 pp., 77 pl. (1 in color), London: Cassell & Co., 1949, 26/-.

JEAN DECOEN, *Back to the Truth: Vermeer—Van Meegeren, Two Genuine Vermeers*, tr. E. J. Labarre, 60 pp., 5 fig., 201 pl., Rotterdam: Ad. Donker Publishing Co., 1951.

These two books on Van Meegeren's forgeries are of unequal size and weight. Decoen's is much larger than that of Coremans and is illustrated with more than twice the number of reproductions. Yet their physical properties are in inverse relationship to their value for the student. Coremans' study is an admirable report on the salient aspects of the case and it will surely remain the basis for all future discussions of the fascinating story. Decoen's book on the other hand is a violently partisan diatribe in defense of a surprising but highly dubious thesis.

The Van Meegeren case "broke" in 1945. Arrested as a collaborator of the Nazis, Van Meegeren claimed the various "Vermeers" which had appeared since 1937 as his own work and he began painting another one to prove his story. When the charge of collaboration was changed to that of forgery, he left this work unfinished, but Dr. Coremans is able to reconstruct with a high degree of probability all the stages of his technical procedure. Coremans gained this knowledge in his capacity as a member of a commission of experts who were charged by the Dutch Government with

the investigation of the case. It would seem that besides Dr. Coremans himself, Dr. W. Froentjes and Dr. A. M. De Wild have contributed much to the clarification of the technical problems.

The first part of Coremans' book describes the methods used in the examination of the pictures and the conclusions drawn from the evidence. On the basis of these studies Van Meegeren's procedure and working technique (as summed up in chapter three) appear to have been as follows: Van Meegeren first bought an old painting on canvas. He then cleaned it, especially of areas that contained lead white, while retaining at the same time a visible crackle pattern. Then he painted his composition by mixing the pigments with an artificial resin of the phenolformaldehyde class—a synthetic resin discovered at the close of the nineteenth century. He then dried the finished painting and heated it for a few hours at a temperature of 100° to 120° C. It was then covered with a first coat of varnish after which he created additional crackles by mechanical means. This done, the whole surface of the painting was covered with a layer of ink to fill the crackle; the excess ink was then removed together with the first coat of varnish. Finally a slightly brownish second coat of varnish was applied. The use of the artificial resin is considered by Coremans as the most ingenious part of Van Meegeren's technique, one which he does not hesitate to call an *invention*. It gave Van Meegeren the possibility of aging pictures in the space of a few days. The paint surface resulting from this technique was exceptionally hard, very resistant to cleaning fluids normally used by restorers to determine the age of paintings and it displayed the same crackle pattern which had been visible on the old painting underneath.

The second part of Coremans' book deals with Van Meegeren's biography and the psychological aspects of his

activity as a forger. While the desire to make large amounts of money may have played a part at the later stages of that activity, Coremans thinks it was Van Meegeren's wounded pride as an insufficiently appreciated artist and his desire to avenge himself on critics and art historians that served as the first incentive.

It is not generally realized that Van Meegeren tried to imitate not only the style of Vermeer but of other artists as well. In Coremans' list we find eight paintings done in the style of Vermeer, two in de Hoogh's, one each in that of Terborch and Frans Hals. Coremans admits the possibility of other forgeries by Van Meegeren still being about and it is perhaps not remiss to point out that they may hide under names other than Vermeer. The likeliest candidate, however, in the opinion of this reviewer, for eventual addition to the authentic *oeuvre* of Van Meegeren is a "Vermeer" in the Thyssen collection in Lugano, a *Lady with a Hat*, reproduced (among others) in T. H. Bodkin's *Vermeer*, New York, 1940, p. 7 of the text.

Since Coremans found the same technical characteristics, especially the use of the synthetic resin and of ink to blacken the crackles, in all of the paintings that had been claimed by Van Meegeren as his work, including the most famous of them all, the so-called *Disciples* (Christ at Emaus) in Rotterdam, he never questioned whether or not the group was indeed homogeneous. He is all the more justified in this assumption as they all have not only a great family likeness among themselves, but are also closely related in style to paintings and drawings which Van Meegeren had done without fraudulent purposes. To illustrate this fact, Coremans has some very instructive plates.

It is exactly this assumption of the homogeneity of the group of forgeries which is under attack by Decoen. His theory claims that two paintings of this group, *The Disciples* and *The Last*

Supper, are genuine Vermeers. Decoen's method, if one can call his procedure such, does not build up a case for these two pictures in any logical sequence. On the contrary he attacks the findings of the experts, especially of Coremans, in a piece-meal fashion, picking at their arguments almost at random. He produces a great many minor documents in order to invalidate one or the other of their statements or to substantiate his contention that the experts were either ignorant, careless, or possibly even acting in bad faith.

It is impossible here to go into all the points raised by Decoen, although this reviewer has some objections of his own to specific arguments produced by the author. Decoen himself, not being a chemist, employed various laboratories to check on, or to evaluate, scientific arguments produced by Coremans' committee. Yet the point made so strongly by Coremans that all the paintings of the disputed group contain the modern synthetic resin is nowhere disproved in Decoen's book, though the value of the observation is disputed. Since most of these arguments can not be checked by persons far from the scene and clearly not in the possession of all the facts, it is useless to go into these questions in detail. (I might mention, though, that Decoen does not identify nor reproduce any of the supposed seventeenth century paintings which he submitted to his experts as control material, and this despite the fact that he seemed to have almost unlimited possibilities with regard to reproductions.)

What is much more important is the fact that Decoen misses completely the basic task, indeed, the prime obligation imposed upon him by his theory, namely to prove that the two paintings in question are by Vermeer. He goes to great lengths to attack the findings of the committee and he denies Van Meegeren's ability to have painted these works. Yet he does not realize that his contention would have validity and

meaning only if he could demonstrate that the two works are integral parts of Vermeer's oeuvre, from a technical, stylistic, and iconographic point of view. Among the more than two hundred reproductions in his book, there are only a few juxtapositions of details from paintings by Vermeer with such of the pictures claimed for Vermeer. In one instance (Pl. 109) Decoen reproduces on the same page a detail from the *Disciples*, taken under ultraviolet light, with a hazy enlargement of a panchromatic photo of a head from Vermeer's *Studio* in the Czernin Collection. Yet even such tricks fail to prove the identity of style. On the contrary, wherever such confrontations are made, the difference of style is overwhelming, while wherever details of the two paintings are compared with details from Van Meegeren's paintings, the identity of style is most striking. Vermeer's works have everywhere a fluid treatment of light and shade while the two paintings are done in a sculptural, anatomically articulated manner. The surfaces, translucent and diffused in Vermeer, are opaque and porous in the *Disciples* and the *Last Supper*. The hands in the two paintings are modeled distinctly and in detail, with marked fingernails, while Vermeer treats his hands in a very general way, suppressing wherever possible anatomical distinctiveness and surface detail.

While Decoen never squarely faces up to the problem of whether or not the two paintings are by Vermeer, contenting himself with the claim that they are not by Van Meegeren, it is possible to gather from his text and from his captions on what basis he makes his attributions. He speaks again and again of the profound expression in both paintings. The "faces with the closed eyelids are imbued with mystery." A "gaze which seems to search distant horizons makes us feel the inner tragedy which the figure perceives." He describes the *Last Supper* in these words: "... one is first of all captivated by the various sentiments re-

vealed in each of the apostles' faces and by the face of Christ which expresses a combination of gentleness, kindness, resignation, understanding. When the eye strays for a moment from these noble faces it is at once drawn to the hands" which are in "complete accord with the expression of fervour and emotion portrayed in each of the entralling faces." He can find in gestures "the beating of a heart and the vibration of the soul," summing up "incontestably this can only be the work of a very great artist." Whether or not we share the sentimental admiration of these pictures, the wording of which incidentally fairly echoes Van Meegeren's own words when he first communicated his "discovery" to a friend, it is evident that few people reading these formulations could possibly think they were made about paintings by Vermeer. In the whole of Vermeer's authentic work, there are only two pictures with a religious subject matter. One of them, *Christ with Mary and Martha*, is probably Vermeer's earliest extant work, in which his style is not yet fully developed. The other, an allegory of the New Testament, belongs to the end of his career in which clearly an artistic decline can be noted. Both paintings are rather shallow and do little to establish Vermeer as a painter of spiritual profundity. The rest of his oeuvre, as is well-known, are genre scenes in which there is a wonderful balance of color and design and a quiet atmospheric vibration which envelopes human figures and objects alike. Occasionally one meets a smile, but Vermeer kept carefully away from psychological subtlety or emotional expressions. His figures are calm and hold quietly in their hands objects of domestic usefulness or of beauty. I fail to see in any of them, or to suspect in their creator, a master interested in "expressions of ardour, of which the features and the hand communicate the intensity." Decoen's Vermeer (like that of Van Meegeren) is a fiction for which there is

no counterpart in the historical figure of the master. While it can be understood, that for a while the *Disciples*, the first and most careful of Van Meegeren's fakes, could enjoy a reputation despite or perhaps just because of its difference from Vermeer's established oeuvre, Van Meegeren was hastening the day of discovery when he continued to paint works in this trend, even intensifying the features of a maudlin religious mysticism. It is interesting psychologically that Van Meegeren, a dissatisfied, unstable, promiscuous character, had painted religious subjects long before he began his career as a forger. Coremans informs us that in 1922 Van Meegeren had organized in The Hague an exhibition of Biblical painting which was highly successful. Van Meegeren may have shared the feeling of social and spiritual isolation found in many modern artists, but he may have been drawn specifically to religious subjects in a dimly felt hope to redeem himself from his own weak and restless nature. When he projected himself in his forgeries into one of the great masters of the past, he made him over, contrary to what was known about him, into a great religious painter, finding thereby a fulfillment of desires which had influenced his own artistic past. Examined in this light, the very choice of the subjects in his forgeries may have more meaning than has been suspected.

Decoen never seems to consider the whole improbability of his theory. He assumes that Van Meegeren discovered the two "genuine" Vermeers. To discover one painting by Vermeer would be in itself a most unusual thing, but to find two, and two large ones, would be more than surprising. Not a trace of the place where they came from has ever been discovered, nor has any other person become known who would be familiar with the circumstances of this "discovery." On top of this we have to keep in mind that both paintings, while closely resembling each other, are different from

Vermeer's known works. Nor do Van Meegeren's subsequent actions help to make Decoen's theory plausible. He sold both pictures, according to Decoen, and then proceeded to forge a number of new ones in their style. It should be remembered that by then they were probably no longer accessible to him since most works in Dutch collections were stored for the duration. Yet he paints a number of pictures closely related to just these works while differing more and more from the known Vermeers of which good reproductions were always available. What a curious assumption to make of a forger whose cleverness Decoen would be the last to deny!

There is another weakness in Decoen's demonstration. The reader of his book is made to feel that in the author's opinion the real villain in the whole Van Meegeren case was not Van Meegeren, the self-confessed forger, but Coremans, the sworn expert of the Dutch Government commission. One of Decoen's chapter headings reads: "In which M. Coremans Attacks in an Attempt to Defend Himself." Decoen's text is shot through with hidden and overt accusations against the Belgian scholar. The impartial reader cannot help asking one question which Decoen never poses: What could have been Coremans' motive for acting as Decoen avers he did? Why should he be less willing to admit two works as genuine Vermeers than to condemn them as fakes? He was charged to find the truth and it is hard to understand why one solution should have been more acceptable to him than another. Decoen indeed, goes so far as to say that Coremans knowingly manipulated the evidence in his favor and he insinuates that he produced, presumably by painting it himself, a copy of the *Last Supper* from Van Meegeren's house in Nice.

In a good criminal story, the motive of the villain ought to be established clearly. Decoen has failed to do this. He has managed, however, to leave the reader with a gnawing suspicion as re-

gards his own motive in writing the book. Toward the end, he pays eloquent tribute to M. D. G. van Beuningen, "a man of intelligence and force whose conviction, faith, and will were not less than mine," and without whose "moral support and mediation" he would have attained nothing. Should it be accidental that it was Mr. van Beuningen, one of the greatest contemporary collectors, who contributed heavily to the fund with which the *Disciples* was purchased for the Rotterdam museum and who is also the owner of the *Last Supper*, the two pictures Decoen is trying to establish as genuine Vermeers?

JULIUS S. HELD
Barnard College,
Columbia University

WALTER W. S. COOK and JOSÉ GUDIOL RICART, *Pintura e Imageria Románicas* (*Ars Hispaniae: Historia Universal del Arte Hispánico*, Vol. VI), 404 pp., 444 fig., 5 color pl., Madrid: Edition Plus Ultra, 1950. 350 pesetas.

Ars Hispaniae, the monumental history of the art of Spain, has now realised with Romanesque Painting and Sculpture the sixth of the eighteen volumes planned, and, if possible, each seems more satisfactory than the preceding. Sr. Gudiol Ricart, who is editor-in-charge, was fortunate in securing as collaborators specialists who are recognised authorities in the field, both in Spain and abroad. With this account of Spanish Romanesque painting and minor sculpture by Dr. Cook and Sr. Gudiol Ricart, we reach a period which seems truly Spanish. Romanesque is one of the high points in the art of the Peninsula, a period in which Spain gave as generously as she received, and the wealth of material is so great that architectural sculpture has been included with Romanesque architecture, while illuminated manuscripts are to have a volume of their own.

In format, this quarto is convenient in size with clear and readily legible typog-

raphy. The paper, pleasantly creamy in tone, is also suitable in finish for the illustrations, uniform throughout without any shiny plates tipped in. The 444 illustrations, both ensembles and details and many of them of hitherto unpublished material, are well-chosen and expertly photographed, as well as being skilfully printed. The quality and abundance of the illustrations, suitably placed in the text, are ideal in a book on art. The colored plates, likewise labelled with present location included, approximate the bright tones of the originals very closely and give some idea of their effectiveness in the dimness of the church for which most Romanesque art was destined. The areas of contrasting color, heightened by the calligraphic black lines, make it apparent how directly the saints in Gothic windows are their lineal descendants.

The bibliography, selective and up-to-date, is a welcome feature, and the majority of the books cited should be readily available in this country. The index is triply useful in being arranged by subject, by geographic location, and by personal names, artist or what not. It might serve as a model to many European publications whose scope of usefulness is so greatly impaired by the lack of a good index. The whole arrangement demonstrates how entirely possible it is to be scholarly without an intimidating array of footnotes, and at the same time, to make the subject attractive to the connoisseur and the cultivated amateur as well. The musical and flowing Spanish, a pleasure in itself to read, invites rather than repels the intelligent public.

The book consists of two parts: *Pintura Románica* by Dr. Walter W. S. Cook, the distinguished director of the Institute of Fine Arts and well known for many years as the foremost authority in his field in this country, and *Imageria Románica* by Don José Gudiol Ricart, the eminent architect and director of the Instituto Amatller de Arte Hispánico,

familiar to his numerous friends in this country in person as well as by his publications. In *Pintura Románica*, after brief comments on the still tentative forerunners, Dr. Cook divides his subject into mural and panel paintings, which virtually means altar frontals at this period; this section carries us over into Gothic. These in turn are grouped according to geographic location or school—Cataluña and Rossellón, Aragón and Navarra, as well as Castilla, León, and Galicia. The varying regional characteristics are usually distinguishable not only in artistic style but often in color scheme or technique, such as the fashion in which stucco was manipulated on altar frontals. The work is gradually being isolated of different masters and of their workshops, which often centered about the great monasteries such as Vich or Ripoll or the seat of a bishop patron, as Urgel. The forward impulse was usually due to an outstanding artist, although little documentary evidence to help with the attributions has been discovered, as well as currents from abroad, whether Byzantine, Italian, or French.

Catalonia holds a position unique in Europe in regard to the number and quality of her Romanesque paintings, cycles of frescoes on apses and walls, as well as the smaller fittings, whether antependia and canopies or reliquaries and tombs. These have survived only because they were in remote or isolated churches, which means that the masterpieces of the period are gone for ever. Such a church as San Clemente de Tahul conveys some idea of what a loss this has been. The iconography, basically Byzantine in its early stages, gives a measure of unity which was furthered by the expansion of certain of the religious Orders as well as the nomadic character of the mediaeval craftsmen. Much of both technique and iconography had become fixed before reaching Spain, but even in imitating, the Spaniard impressed his personality. The artist followed a for-

mula, tending to the abstract and schematic but ingeniously simplified, and the result was monumental, an expression of eternal truth. Color was important, although the gamut was limited. The rhythmic alternation of vivid hues was an effective device. The contrast of large areas was as striking as the use of line, which at times becomes an arabesque triumphing over form. In the second half of the XII century, a new iconographical current demanded a narrative sense, an increasing naturalism. Hieratic formalism was giving way to a more popular spirit.

The extensive group of Catalan altar frontals seems to postulate the existence of three great ateliers: that of the Seo de Urgel, with a strain of freedom and originality, inclining to be influenced by murals yet accomplished in technique; that of Vich, with roots in the ancient scriptorium and its miniatures, lyric, curvilinear, with little of the hieratic element of murals; and Ripoll, the most finished, favoring now one trend, now the other and revealing its stylistic affiliations clearly, until the manuscript manner triumphed. Here the artists probably worked directly under the monks for there was no secular population about the great Benedictine monastery. Ripoll and Urgel were both focal points for the Italo-Byzantine, and a fresh and invigorating wave in the XIII century culminated in the Sala Capitular of Sigüenza. Here, there is a very different concept of color, an awareness of half-tones and an effect suggesting their use for modelling, and an abandoning of the calligraphic lines of the miniaturist, which proclaims some contact with Italy.

Unlike the fresco painter, the artists who worked on panel painting were probably products of some local workshop or even connected with a monastery which might have its scriptorium. But while many ideas were quite obviously derived from illuminations, there is an equally strong interest in Limoges enamels and in simulating their appearance in

stucco and color. Especially in the background, this was obtained by the application of metal foil, the so-called *corladura*, extensively used and abused until a reaction set in. With the Franco-Gothic and its narrative scenes, the whole approach changes with the need for expressive gesture and emotionalism. There is still no concern with the third dimension, but all is animation, and there is greater success in relating the gestures of the various figures to the motives which actuate them. Stiff folds give way to naturalistic drapery or even the currently fashionable attire.

Romanesque panel paintings in Aragón are not so plentiful or of the high quality to be expected in view of its architecture in the XII and XIII centuries. During the Franco-Gothic, the two centers of artistic activity seemed to be Huesca and Sigüenza. However, this was a productive period in Navarra, which showed great promise and further study may yet prove it to be important. Romanesque survivors are still fewer in the painting of Castilla and León, but illuminated manuscripts indicate that in painting also, this period was already strongly impregnated with the French of the Pilgrimage Routes which reached its culmination in the XIII century.

One regret we cannot help but feel, namely, that many more early secular paintings have not been discovered in such strongholds of romance as castles in Spain. Tantalizing glimpses of mediaeval chivalry in the Palacio Real Mayor of Barcelona or the Castillo de Alcañiz would speedily make converts to the way of knight-errantry as enthusiastic as Don Quixote!

Under *Imageria*, Don José Gudiol Ricart includes such objects as small sculpture independent of architecture, carved altars, retables and reliquaries, ivories and decorative reliefs, even figures from *pasos*, occasionally dated but rarely signed and almost never documented, modest but often gems of folk art. Unlike the migratory artists of more ambitious

sculpture, the *imageros* would be local craftsmen, with a limited iconographic repertoire but relying heavily on tradition, factors which often make it difficult to assign to the work a date or place of origin, since the relation to monumental sculpture is only casual. There is relatively little change in typology during the period discussed, yet some progression is apparent and there are developments in iconography. Again as with painting, it is work from remote rural shrines that has come down to us in relative abundance, and it is with examples of known provenance that Sr. Gudiol Ricart deals, to make possible the establishing of regional groups and an evolution of types and styles.

Mozarabic carvings in bone or ivory, unfortunately few, are often heraldic and never naturalistic. This Islamic strain lingers in such ivories as the cross of Fernando I and Sancha, both in craftsmanship and design, and lends to the carving of XI century Spain an original and distinctive quality. A small number of plaques have survived in book covers and reliquaries, stylised, decorative, of an arresting and finished beauty. Some especially fine examples seem to center about León.

Constant throughout are the Madonnas and Crucifixes. Of the latter, there were two types, the Majesty or Christus Triumphans and the Christus Patiens. The former is usually rather earlier, and the King of Kings seems peculiarly appropriate to the spirit of the Reconquista. Catalonia and Roussillon preferred this form and they possess an important early group, striking and impressive and a tribute to the Church Militant. The more numerous crucifixes did not have the long tunic or the erect head, but the same great sincerity is embodied, a stark tragedy more moving by far than facile Gothic emotionalism and naturalism.

From the early XII century on, numerous Madonnas have been preserved, frequently with their polychromy in very good condition. The types are uncompli-

cated, for the schematic formulae have been ingenuously simplified. The Madonna, often crowned, is seated, the blessing Child in her lap or on the left knee, symmetrical in arrangement, and within its sobriety and serenity, often very appealing and reassuring. A little later, some peculiarly venerated images were covered with silver repoussé. As the years go by, the restful folds of the Madonna's robes become more agitated and the simple throne more elaborate; the benign or enigmatic, almost Oriental, smile of the Romanesque becomes a Gothic grin.

The antependia, whether carved or modelled in stucco, are closely related to their painted counterparts in regard to style and iconography, both in the Catalan and the Castilian series. These, too, fall into regional schools: the group associated with Lérida is especially fine; that of Navarra tends to be popular and still free of the French influence that came in during the XIV century. In Castile, from the XII century on, native vitality began to transform the Romanesque and incoming Gothic into something truly Spanish. In the transition between two styles opposed in spirit and technique, in a time of great political and territorial expansion and the stimulation of numerous centers of culture, all the diverse and conflicting strains went to form a style which lasted for three centuries, one of the most brilliant periods of Spanish art.

The very considerable achievement represented by this work brings home yet more forcibly the immense stride forward made by Spanish scholarship recently in the field of the history of art. Even the discoveries of the past decade have revolutionized the subject, and the editors, with understandable pride, consider that no comparison is possible with similar publications which preceded *Ars Hispaniae*; it represents the most acceptable synthesis of what our generation has succeeded in disentangling concerning the complex yet spirited progress of the art

of Spain, the contributions it has received and the influences which it has exerted upon the world of art. In short, it goes far to justify the modest claim put forth by its sponsors: "Es la obra de una época, realizada mediante el esfuerzo de toda una época."

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ELIZABETH WILDER WEISMANN, *Mexico in Sculpture, 1521-1821*, 224 pp., 167 ill., Cambridge: Harvard University Press, 1950. \$7.50.

Before the Spanish conquest sculpture of the highest quality was produced in a wide area of Mexico and Central America. In fact the masterpieces of Maya, Aztec, Olmec, Zapotec or Tarascan sculptors are considered by many the most important American contribution to the arts. Few people know, however, that after the conquest this great tradition survived in Mexico for three centuries, especially in the field of architectural sculpture. Six years ago Elizabeth Wilder Weismann received a Guggenheim grant to study Mexican sculpture of the colonial period. Her book, which is the first survey of the subject in English and the most complete in any language, reveals an abundance of admirable material, much of which has never before been published.

In 1942 José Moreno Villa (*La escultura colonial mexicana*) introduced the subject of the fusion of Indian stylistic survivals with imported European subject matter in early 16th century sculpture, a fusion which the Mexicans call *tequitqui*. It is to this critical and fascinating period of the beginnings of Christian art in Mexico that Mrs. Weismann has devoted most of her research. The result is an impressive account of the techniques, iconography, authorship and style of this hybrid artistic expression, "quasi-medieval in mood," which presents parallels with Irish and other Romanesque sculpture of Europe and

deserves more than does pre-conquest sculpture Kelemen's term "medieval American art." In the complex output of the 16th century transition from Indian to European forms the author has traced what is on the whole a convincing theory of development from bewildered acceptance (*tequitqui*) to enlightened assimilation (Mexican). Her acceptance, however, of certain decorative devices upon ornamented 16th century doorways as Mexican inventions (p. 73) will appear to some as evidence of too great willingness to see as indigenous variations motifs which can be found in local Iberian decoration of the period, especially in that of Portugal, whose influence in 16th century Mexico is admitted. The average reader will feel the lack of specific analysis of pre-conquest survivals. There are no photographs of the Aztec models that such sculptors as the "Master of the Alzacoalco Cross" might have used and no discussion of the possibility of related survivals in *tequitqui* painting. Some may wonder why so little attention is paid to *mudéjar* elements in 16th century Mexican sculpture and especially why that prime example of the double *alfiz*, the door at Angahua, is omitted, except for a detail of its un-Moorish relief sculpture.

The further development of Mexican sculpture of the colonial period continues to be traced with clarity in Mrs. Weismann's book, although not with the detail expended upon the work of the 16th century. The prime monuments of the full Renaissance and baroque styles, in both exterior and interior sculpture, are illustrated and effectively discussed. There then occurs what in the reviewer's opinion is a major shortcoming of the book. Having conducted us to the brilliant full baroque altarpieces of Jerónimo Balbas and his followers of the middle of the 18th century in Mexico City (the façade of the Santísima Trinidad is through an unaccountable error wrongly dated 1775 instead of 1757) Mrs. Weismann leaves us with no fur-

ther explanation as to the subsequent development of Mexican sculpture in the approximately seventy remaining years of the colonial period beyond the declaration that an academy was formed and "the Mexican style was doomed" (p. 142). No illustrations are given of the work of Manuel Tolsa and the Spanish academicians and their Mexican pupils. This exclusion seems to have been practiced on the uncertain grounds that this was "Spanish" and not "American" art. To remove the equestrian statue of Charles IV and the religious sculpture of the end of the 18th century from the total picture of Mexican accomplishment seems as arbitrary and unjust as to exclude Latrobe and his influence from an account of United States architecture on the grounds that he was an English professional architect who looked down upon his American colleagues. It is also confusing, after we have seen the inclusion of what is obviously a Spanish 16th century crucifix and read the statement that the author feels "it is neither obvious nor clear at what point we should draw the line and speak securely of 'Mexican sculpture'" (p. 163).

In fairness to Mrs. Weismann, however, it must be admitted that *Mexico in Sculpture* does not pretend to be a history of Mexican colonial sculpture. It is really, as the author says in her introduction, a study of "the continuing quality of difference from other art which we can call Mexican." But once this is recognized one is obliged to object that only those with the wide knowledge of European sculpture that Mrs. Weismann possesses can follow her intuitive distinctions, for nowhere in the book is there a photograph or a full description of the European models from which the Mexican sculptors departed to create those essential elements of "Mexicanity" that preoccupy the writer of this book. That is the more regrettable when it is realized that the book is not written for specialists but aims to appeal to the general public. This is why it was

composed as a picture book with a limited text for each illustration, a majority of the facts being relegated to voluminous footnotes.

As a picture book *Mexico in Sculpture* is both a success and a failure. It is a failure in the sense that the pictures do not hold their own beside the text. This is because in many cases they are too small to be read with ease and tend to assume the role of vignettes at the foot of the page of text. Most of them do not carry as they should. They do not sparkle as the original sculpture does and as they would were they more satisfactorily reproduced, for these are fine photographs, many of them the work of the author. On the credit side is the remarkable distinction of Mrs. Weismann's writing. Her ability to cut the text to the picture, to find the right images and evoke the right qualities in all her writing makes the text a delight to read and a model (which unfortunately few can approach) for the difficult task of producing a work of scholarly research which can be enjoyed by a large and varied audience.

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MAUD OAKES, *The Two Crosses of Todos Santos* (Bollingen Series, XXVII), 274 pp., 22 pl., 5 figs., New York: Pantheon Books, 1951. \$5.00.

This is a very interesting report on the religious practices of an Indian community in highland Guatemala; however, it can only in a remote sense be considered of professional interest to those concerned with art. The author's intention, of describing what she saw and heard during a residence there of seventeen months, is admirably carried out, largely in transcripts of conversation and the natives' own accounts. A quality of ingenuous participation in the writing makes it delightful—and often dramatic—reading, quite aside from its value as source material. And it is true that, inasmuch as we conceive art to be

an integral part of the total culture of a people, nothing pertaining to their way of life is actually irrelevant; thus this report might well be valuable in a study of the village churches or folk art of the Guatemalan Indians. Yet the author brings none of her own interest in art to the matter, and it is not clear whether this virtual silence is in fact evidence of its unimportance in the village, or simply the result of her focus. Thus there is no comment on the character of even ritual artefacts, though the role of candlesticks and pottery vessels, masks, jewelry, and so forth implies the making of such objects as part of the religious complex, and there is one tantalizing illustration of a handsome dance-mask. A "beautiful little sixteenth-century adobe church" is not illustrated in the plate specified, nor described at all. For those concerned with anthropological problems, a critique of the book is included, in the preface by Paul Radin.

ELIZABETH WILDER WEISMANN
Detroit

From Picasso to Surrealism, text and documentation by Maurice Raynal, Jacques Lassaigue, Werner Schmalenbach, Arnold Rüdinger, Hans Bolliger, tr. Douglas Cooper, 210 pp., 111 color pl., Geneva: Albert Skira, 1950. \$15.00.

The third volume of Albert Skira's *History of Modern Painting*, is, like volumes one and two, a carefully printed book with excellent reproductions, some of them shown here for the first time. As a performance, it is extraordinary; in size and presentation, it seems a classic. But, as a history of modern art of the last forty years, it is disappointing.

There are very few books which analyze with a more loving understanding the roots and influences of Cubism as well as its traditions and its revolutionary forces. The approximately 100 pages devoted to Cubism (written by Maurice Raynal) give an inspired and

nearly microscopic account of the ideas, impulses and personalities which influenced a whole generation. These influences are traced into their last branches and leaves.

It is not to be regretted that so much space has been devoted to this section since there are few better essays about Cubism, Picasso and his friends. It is to be regretted, however, that the whole book consists of only 187 pages (excluding bibliography, etc.) which leaves about 75 pages for everything and everybody else in Modern Art. Every reader will take this distribution of space in the book as an evaluation. Therefore, he will not get a true picture of modern art, since there is only one full page on abstract art, three and a half pages on Futurism, five pages on Dadaism, etc. It is obvious that such an arbitrary distribution has nothing to do with historical correctness and fairness.

In comparison to the 100 pages on Cubism and Picasso, the glimpse given of the rest of modern art shows a lack of understanding of the historical continuity and of the unifying ideas in the art movements of the last 40 years. Whereas Cubism is treated as an historical force, as part of a tradition, all the further development of modern art, whether it is Futurism, Blue Rider, Dadaism, abstract art, Surrealism, etc., is treated as if it were rather unrelated revelations of as many individual artists and not what they truly are, parts of one dynamic art-movement, the most important since the Renaissance. A "history," if it is worth its name, should reveal the continuous growth of the driving forces within a given period. If it does not make clear and understandable the historical process which integrates the individual artist with these forces, if it does not make a whole of the parts, history and the historian has no reasonable function. The artist himself does not have to know about it, but the historian does. The careful re-

search and knowledge which was used to tell the history of Cubism is not extended to the "rest" of modern art. As soon as the book leaves Cubism and Picasso, it is not a history of modern art any more but a catalogue.

There *are*, it has to be said, many illuminating statements by the artists themselves, significant road signs in a maze. There are also some excellent essays, for instance, about Klee, Max Ernst, Kandinsky, Mondrian, but even here it seems sometimes as if the right kind of love were absent. In the end one has travelled through an interesting, even fascinating country where the beliefs, likes and dislikes of the publisher are gracefully revealed, where a tale unfolds of the influence of the school of Paris of 1910 upon the arts of Italy, Germany, Holland, the United States and England (but not vice versa!), a saga of many great and small creators, an impressionistic study of artistic events over two generations . . . but not a "history"!

Besides its general incoherence there are certain other factors which limit the usefulness of this book. As I, myself, have assisted and contributed to modern art of the last thirty-five years, I feel justified, even urged, in all fairness to object to a standardization of errors, omissions or misinterpretations. Here are some of them:

Malevitch, who has his place beside Mondrian as one of the great creators in modern art, the most important single figure in Russian modern art, is mentioned only in passing. The movement based upon his experience, Suprematism, has been the fundamental modern art movement in Russia, before, during and after the first world war. It is omitted completely. The obscure Rayonism is presented "instead." In the essay about Chagall, Malevitch is treated rather gratuitously, as a villain.

The quiet Jean Arp's importance to the development of modern art, his creation of the "organic" form, his dis-

covery of the "automatic" approach with which he broke new ground (after Dada), his influence upon the whole generation from Miro to Calder, is all but omitted.

So are the principles of Dada in the rather cramped and confused five pages devoted to it for which, by implication, Duchamp is chosen as the originator—as if he, who is one of the most versatile creators of modern art, who has so many true laurels, needs false ones.

Very little is said about the rather complex problems which have led to and grown out of abstract art, a movement which, at this moment, seems to carry the enthusiasm of the greater part of the youngest generation. True, Kandinsky and Mondrian are fully represented. So is Klee. Malevitch is only occasionally mentioned. Eggeling's name does not even appear. But again: are there only abstract *painters*? Is there no abstract *art* as a great movement, which drew its impulses from and aimed at a new reality (Mondrian), the vision of an universal language (Eggeling), the idea of style (Doesburg)?

The Bauhaus appears, under the headline "The Painters of the Bauhaus," as an art movement, which it never was. It has been the inspired model for a brand new kind of art school in which the Victorian teachings, one eye on the plaster cast and the other eye on photographic correctness, were replaced by modern principles, modern teachers and practical aims. There are no "Painters of the Bauhaus." Klee, Feininger, Kandinsky, Albers, etc., belong to the various trends in art and are representative of *them*, not of the Bauhaus.

Futurism, and its discovery of simultaneity and dynamism, of which only Duchamp and Picabia among the French painters understood the importance, is treated with a kind of tongue in cheek attitude which devaluates its great contribution to the world of modern art, a contribution which even today is not

yet sufficiently explored and exploited.

Surrealism which, with fifteen pages, is reported rather completely, is not satisfactorily shown as an integral part of the great revolution which started with Cubism. Is it not true that Surrealism as well as Futurism, abstract art, Dada, Blue Rider, Expressionism, and Synchronism (which is omitted), etc., are phases of the same struggle over the last two generations to widen the emotional frontiers of the 20th century?

The price of \$15 for one volume makes it obvious that the book is not meant to be sold in Europe. It is a book for the American market. As there are in the United States few books offering a complete history and evaluation of contemporary art *From Picasso to Surrealism* carries a responsibility which can not be disregarded, especially as its size and presentation proclaim it as a standard work, for which we obviously still have to wait.

HANS RICHTER

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A. RAYMOND KATZ, *Adventures in Casein*, Introduction by Alfred Werner, 20 pp., 38 ill. (5 in color), New York: H. Felix Kraus, 1951. \$3.50.

Casein painting, along with encaustic, is currently enjoying a widespread revival in this country. Although it is a medium with a history reaching back to ancient Egypt and Rome, it is only within the past fifteen years that casein paints have come into general use among our contemporary artists. Within the modest dimensions of his book, Mr. Katz, who is hailed in the jacket blurb as the "first modern American artist to use casein," furnishes some stimulating ideas and suggestions to painters interested in exploring the possibilities of this versatile medium, and points the way to further extensions of the casein technique.

Adventures in Casein must inevitably be compared with two other books on casein by Arnold Blanch and Henry Gasser, and of the three it would seem that Mr. Katz's book is the least satisfactory, perhaps because he has chosen to let *Adventures in Casein* serve as a vehicle for a retrospective view of his own work rather than the investigation of techniques that is implied in his title. The majority of the book's fifty pages is devoted to half-tone reproductions and five color plates of Mr. Katz's paintings from 1929 to 1950, accompanied by Alfred Werner's introductory note which is a prolonged eulogy of the life and works of A. Raymond Katz.

Sandwiched in between all this material are some fourteen pages of general notes on casein written by Mr. Katz. This section on methods and materials is clear and to the point, with very helpful discussions of the preparation of casein emulsion, grounds, glazes, gold leaf, casein murals, wax-casein and so on, along with specific advice on the use of casein tube colors. The emphasis of the book should have been on this section rather than on the reproductions of the author's paintings, which frequently fail to display adequately the true casein quality that is Mr. Katz's primary concern. If each reproduction had been selected for the purpose of demonstrating a particular approach to the handling of casein, it would have been more meaningful to the reader.

As it stands, the book's main asset is the author's conviction that casein is no mere substitute for oil, watercolor or pastel, but that it is a medium in its own right with intrinsic qualities still to be fully exploited. The truth of this viewpoint is being realized daily by a growing number of artists, but as far as this particular volume is concerned, it is evident that the final word on casein is yet to be written.

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PAUL ZUCKER, *Styles in Painting: A Comparative Study*, 338 pp., 239 ill. (3 in color), New York: The Viking Press, 1950. \$6.50.

One cannot but approve of Paul Zucker's idea of writing a book on art by comparing styles of painting. The tried and true method of "contrast and compare" is especially effective in teaching the beginner, for whom this book was designed. Method alone, however, is not enough. It must be supported by effective analysis, by a probing for detail, which then must be related to the total schema. Method is not a substitute for structure. A structure built upon a foundation of over-generalization is bound to collapse. Despite its fine intentions and sound method, *Styles in Painting* is such a structure.

Mr. Zucker makes it clear in his preface that his study is a combination of the historical and aesthetic aspects of painting. "The intent," he states, "is to present the common visual experience of various periods and areas, tracing shifts in visual patterns from generation to generation, stating what is constant in Western art and what is changing. By the very choice of examples, a history of styles in painting is presented."

The author divides the book into sections based on categories of subject matter, such as the human figure, in groups and singly, landscape, still life and interiors. He proceeds to subdivide these groups further into studies of specific common types of subject, such as "Adam and Eve," "The Artist in His Studio," "The Picnic," and so on. Examples of each type are reproduced and a paragraph or two of comment is printed beneath. The number of examples varies with the subject. Mr. Zucker makes no attempt to represent the "three-hundred best paintings" or to hit the peaks, but rather he chooses those paintings, which best illustrate his point and places them in an historical sequence. The choice of paintings is

refreshingly unhackneyed, but, unfortunately, their reproduction is crude and indistinct.

The form which the book takes is its distinction and the one important contribution. Mr. Zucker makes the painting the focal point of the study and lets the selection and presentation of one following the other make obvious their relationship, whether it be one of continuity or dissimilarity. Thus one sees the history of a style recreated in terms of the work of art. The form allows the author liberal opportunity for originality. Unfortunately, Mr. Zucker's observations are neither original, nor inspired nor searching. In commenting about individual paintings, he resorts to a mere mentioning of the terminal points of historical development and the names of the significant innovators of a style. To this, he adds a string of disconnected, half-digested ideas and surface observations, which fail in their intent to epitomize significant characteristics. In an attempt to say many things in a word or a phrase, the author is forced to generalize. A passage chosen at random is quoted as a sample of Mr. Zucker's critical approach. Beneath a reproduction of Ingres' *Comtesse d'Haussonville* in the Frick Collection, he attaches the comment, "In his many theoretical pronouncements, Ingres, David's greatest disciple, said again and again that line and linear structure alone make the picture. In this portrait, however, he makes use of a richer coloring to achieve a stronger impression of three-dimensionality, especially in connecting the front view of his subject with a view of her back in the mirror. Like Boucher and David, Ingres integrated personality with cultural environment to achieve a 'furnished portrait.' Unlike his great contemporary Delacroix, he did not seek to capture a mood, but subordinated emotional ardor to objective and precise rendition. Despite the classicist scheme and the reticent color,

there is no cool academicism about this picture, but the fullness of youth and life." This is the complete statement. The author's observations are too often irrelevant and obvious. They suffer the weakness of being too sparsely general. Terms like "personality," "cultural environment," "mood," "objective and precise rendition" are vague unless they are further qualified. There is little organization in the train of thought. Color, which is referred to as "richer" in the first part of the passage, is called "reticent" in the last sentence. Instead of marshalling fact and sense, generalizations over-extend their boundaries to capture and swallow up every possible relevant point.

Mr. Zucker's study is a little like some hasty gallery talks. One gets a smattering of history as one is urged from picture to picture. Instead of guiding the eye of the student to see what he might overlook if he were on his own, a blanket statement is made, which may be true, but is impossible to grasp unless it is substantiated by a penetrating inquiry. Such a superficial exposure to great works of art tends too often to mystify the student.

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JAMES LAVER, *Style in Costume*, 63 pp., 32 pl., London: Oxford University Press, 1949. \$1.50.

James Laver is keeper of prints and drawings at the Victoria and Albert Museum. In this charming and whimsical little essay he invites the reader to share some of the observations he has made concerning relations between architectural forms and articles of dress created at approximately the same time as the architecture. In some cases furniture or other objects from the minor arts are instanced instead of buildings. He mellows skeptic and critic by his blythe attitude and the modest, if somewhat inaccurate statement, that he is

merely presenting parallels without attempting to prove anything.

Objects used in the comparisons range from a Mesopotamian ziggurat (a hypothetical reconstruction, of course) to the Empire State building in New York City, and from an art nouveau fireplace to a kerosene lamp. Several of the analogies, such as the obvious resemblance between Louis XVI dress and furniture of the same period, are already familiar to even the elementary student of the visual arts. Probably comparatively few people, however, have noted any stylistic parallel between the "tube" dress and the skyscraper, top hats and chimney pots, slashed hose and Elizabethan table legs. Despite the fact that some of the examples are not really convincing, Laver has emphasized his point that "... not in the historian's crowded page Hides the true secret of the course of Man:

Seek rather for the Spirit of the Age
In flounce, or frill, or fragment of a fan."

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RICHARD GUGGENHEIMER, *Creative Vision in Artist and Audience*, xii + 173 pp., New York: Harper & Brothers, 1950. \$2.50.

Creative Vision is the personal confession of a painter and a teacher of art and philosophy at Briarcliff Junior College. The main thesis of his book is as right as it is simple: that to achieve creative and integrated vision, i.e. a wholeness in human and artistic experience, what we must do personally is to become conscious of the different causes of fragmentary and therefore artistically and humanly unsatisfactory vision. To be able to do so we must break through the narrowly practical direction and limitation of the contemporary human mind. In fact this is the old case of Bergsonian philosophy and its concept of intuition, as opposed to positivism, but projected

into the 20th century in which the gulf between metaphysics and a purely utilitarian attitude to life, culture and industrial civilisation, art and the scientific spirit, has gradually become greater but in which, on the other hand, a remarkable re-interpretation of values has been initiated.

To support his views Mr. Guggenheimer not only popularises certain findings of psychology, philosophy and science but even, though sporadically, quotes from writings which must have impressed the intellectual American public in more recent years (Arnold Toynbee, F. C. Northrop, P. Sorokin, Charles Spearman, etc.). It was the intention of the author to lay the roots of his arguments as deeply as possible and to give them a universal aspect. Herein unfortunately lies the weakness of the book which much too often ends in vague colloquial reasoning. As almost all questions of human nature and society, of philosophy and aesthetics, are touched upon, as well as the interrelation of art and morals, and terms like truth, beauty, virtue, wisdom, total honesty, purity, express the author's personal leanings, one feels that only a historical approach through proper statements and quotations could possibly do justice to such a broad view.

In a criticism of this book and of similar books it must first be established what kind of literature is involved: whether primary research works or works of a popular nature, and for what purpose they may be suited. This book is popularising and originally destined for a junior reading public. It obviously grew out of a teaching experience but it aimed at more. And here we would like to express the regret with which we feel that we must criticize it. It is obvious that the author defends something in which he deeply believes, that he wishes to contribute with this belief to a weakening of the position of what is unbearable in present day human conditions. But one cannot

do this as if John Ruskin or William Morris, Roger Fry or Herbert Read, A. N. Whitehead or Spengler or Klages or E. A. Burt or Max Dvorak had never written a word on problems of this kind. Mr. Guggenheimer's work can therefore lead his readers only in a general way toward conclusions which taken as a whole are certainly right but he does not do so with the methods of strict logic and historical evidence which alone will convince the antagonists of his ideological approach. Where the book concentrates more on problems of contemporary art and its criticism, as in the chapters "The Artist as Seer," "Character and Creativity," "Drift Toward Infantilism," or, where the artist takes over from the philosopher, the text becomes more convincing without changing its character of generalisation. These we find the most readable parts which also have a definite bearing on the theme indicated by the title of the book.

To avoid misunderstanding: we do not condemn books of a popular nature. On the contrary. Those of Arthur Stanley Eddington or James Jeans or

Erwin Schrödinger or Hogben are most valuable for people who want to know something about achievements and ideas in physics, astronomy, biology, mathematics. If only books dealing with problems of art had the same "virtues" as these works have! But it is astonishing how long it takes before we reach the relevant facts of artistic creation (two-thirds of the book), and then we only realise how shallow, compared say with conversations related to us by Vasari about Renaissance art and artists, a modern conversation of the same kind is (pp. 98-105).

One thing we can certainly acknowledge after having read this book: that it is written by a man who has feeling and wants to call a halt to certain deplorable developments in contemporary art—he speaks with Leo Stein of "poverty-stricken inventions—and who is convinced that "there is need of a refreshed attitude of the artist toward what he is doing and why he is doing it."

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INDEX FOR VOLUME X

- Aesthetic Limitations of Non-Objective Painting, Robert Enggass, 30
 Appraisal of Contemporary Art Education, An, Stefan Hirsch, 150
 Art and the History of Art in Italy, Charles Rufus Morey, 219
 Art as a Social Force, Howard Mumford Jones, 317
 Art Museum and Creative Originality, The, Thomas Munro, 257
 Barr, Alfred H., Jr., Letters to the Editor, 57
 Barr, Alfred H., Jr., Letters to the Editor, 272
 Berkowitz, Sidney, The Information Film in Art, 44
 Bitter, Theo, A European Artist Sees American Painting, 267
 Bohrod, Aaron, On John Sloan, 3
 Book Reviews
 Antal, Frederick, Florentine Painting and Its Social Background—The Bourgeois Republic before Cosimo de'Medici's Advent to Power; XIV and early XV Centuries (Martin Weinberger), 199
 Barkan, Manuel and Mitchell, Coretta, Art Belongs to All Children (Harold A. Schultz), 198
 Barker, Virgil, American Paintings: History and Interpretation (James W. Lane), 302
 Bridenbaugh, Carl, Peter Harrison: First American Architect (John Coolidge), 207
 Burchartz, Max, Gleichnis der Harmonie: Gesetz und Gestaltung der bildenden Künste (Peter Selz), 89
 Christensen, Erwin O., The Index of American Design (Carson Webster), 206
 Cook, Walter W. S. and Ricart, José Gudiol, Pintura e Imageria Románicas (Ars Hispaniae: Historia Universal del Arte Hispanico, Vol. VI) (Rosalind Rowan), 436
 Coremans, P. B., Van Meegeren's Faked Vermeers and de Hooghs: A Scientific Examination (Julius S. Held), 432
 Davidson, Morris, An Approach to Modern Painting (H. W. Janson), 78
 Decoen, Jean, Back to the Truth: Vermeer—Van Meegeren, Two Genuine Vermeers (Julius S. Held), 432
 Friedländer, Max J., Landscape, Portrait, Still-Life: Their Origin and Development (Wolfgang Stechow), 81
 From Picasso to Surrealism, Text and Documentation by Maurice Raynal (Hans Richter), 441
 Gilchrist, Agnes Addison, William Strickland, Architect and Engineer (Rexford Newcomb), 208
 Guggenheimer, Richard, Creative Vision in Artist and Audience (J. P. Hodin), 446
 Ironside, Robin and Gere, John, Pre-Raphaelite Painters (Andrew C. Ritchie), 87
 Journals and Indian Paintings of George Winter, The, 1837-1839 (E. Maurice Bloch), 306
 Katz, A. Raymond, Adventures in Casein (Edward H. Betts), 443
 Laver, James, Style in Costume (Edwin C. Rae), 445
 Leonardo da Vinci, Paragone: A Comparison of the Arts (Trans. by Irma A. Richter) (Frederick Hartt), 76
 McCausland, Elizabeth, American Processional, 1492-1900 (Frederick A. Sweet), 304
 Malraux, Andre, The Psychology of Art, Vol I: Museum without Walls, Vol II: The Creative Act (Stephen C. Pepper), 75

- Marin, John, *The Selected Writing of John Marin*, Edited with an introduction by Dorothy Norman (William Sener Rusk), 298
- Moholy-Nagy, Sibyl, *Moholy-Nagy: Experiment in Totality* (William Sener Rusk), 298
- Muthmann, Friedrich, *L'Argenterie Hispano-Sud-Américaine à l'Époque Coloniale* (Alfred Neumeyer), 308
- Newcomb, Rexford, *Architecture of the Old Northwest Territory: A Study of Early Architecture in Ohio, Indiana, Illinois, Michigan, Wisconsin, and Part of Minnesota* (Talbot Hamlin), 209
- Oakes, Maud, *The Two Crosses of Todos Santos* (Elizabeth Wilder Weismann), 441
- Planisciz, Leo, *Lorenzo Ghiberti* (H. W. Janson), 202
- Rathbun, Mary C. and Hayes, Bartlett H., Jr., *Layman's Guide to Modern Art* (H. W. Janson), 78
- Redgrave, Samuel and Richard, *A Century of British Painters* (Andrew C. Ritchie), 87
- Reifenberg, Benno and Hausentein, Wilhelm, *Max Beckmann* (Bernard Myers), 85
- Ritchie, Andrew C., ed., *Catalogue of Paintings and Sculpture in the Permanent Collection, Catalogue of Contemporary Paintings and Sculpture*, Buffalo Fine Arts Academy, 82
- Robb, David M., *The Harper History of Painting* (Laurence Schmeckebier), 309
- Schneider, Daniel E., *The Psychoanalyst and the Artist* (William Sener Rusk), 299
- Sedlmayr, Hans, *Verlust der Mitte: Die bildende Kunst des 19 und 20 Jahrhunderts als Symbol der Zeit* (Philipp Fehl), 296
- Segantini, Gottardo, *Giovanni Segantini* (Walter W. S. Cook), 84
- Seymour, Charles, Jr., *Masterpieces of Sculpture from the National Gallery of Art* (Frederick Hartt), 204
- Siren, Osvald, 1) *Gardens of China*, 2) *China and Gardens of Europe of the 18th Century* (Alexander Soper), 196
- Sizer, Theodore, *The Works of Colonel John Trumbell, Artist of the American Revolution* (Frederick A. Sweet), 306
- Stein, Leo, *Journey into the Self* (William Sener Rusk), 299
- Sullivan, Louis H., *Democracy: A Man Search* (Dimitri Tselos), 210
- Weismann, Elizabeth Wilder, *Mexico in Sculpture* (Robert C. Smith), 439
- Wilenski, R. H., *Outline of English Painting* (Andrew C. Ritchie), 87
- Wingert, Paul, *The Sculpture of Negro Africa* (Melville J. Herskovits), 294
- Zucker, Paul, *Styles in Painting: A Comparative Study* (Robert Reiff), 444
- Bosa, Louis, *Contemporary Documents, A Small Biography*, 167
- Breuer, Alice, *Letters to the Editor*, 179
- Bridaham, Lester Burbank and Mitchell, Clarence Buckingham, *The Successful Duplication of Color Slides*, 261
- Buckman, Eduard, *Letters to the Editor*, 59
- Can Creative Art be Taught in College? Leo Steppat, 385
- Carter, Clarence, *Contemporary Documents, The Devil Loves the Artist*, 413
- Charlot, Jean, *Diego Rivera at the Academy of San Carlos*, 10
- Charlot, Jean, *Orozco and Siqueiros at the Academy of San Carlos*, 355
- College Art Association 39th Annual Meeting, Held at the Hotel Statler, Washington, D.C., January 29-31, 1951, 274
- College Art Association Tentative Program for the 39th Annual Meeting, 171
- Contemporary Art; Its Definition and Classification, J. P. Hodin, 337
- Contemporary Documents
- Art and the "Primary Picture," Karl Knaths, 55

- A Small Biography, Louise Bosa, 167
- A Sense of Purpose, Henry Koerner, 264
- The Artist's Legacy, Zoltan Sepesky, 412
- The Devil Loves the Artist, Clarence Carter, 413
- Cultural Evaluation of Subjectivism in Contemporary Paintings, A, Paul M. Laporte, 95
- Diego Rivera at the Academy of San Carlos, Jean Charlot, 10
- Discussions in the Universal Language, Elizabeth Ussachevsky, 248
- Dodd, Lamar, A Juryman Speaks, 223
- Dynamics of Art Expression, Jacques Schnier, 377
- Educational Architecture, Winston Elting, 244
- E. L. Kirchner's "Chronik Der Brücke," Peter Selz, 50
- Elting, Winston, Educational Architecture, 244
- Enggass, Robert, Aesthetic Limitations of Non-Objective Paintings, 30
- European Artist Sees American Painting, Theo Bitter, 267
- Feldman, Edmund Burke, Letters to the Editor, 268
- Film as an Original Art Form, The, Hans Richter, 157
- Fingesten, Peter, Toward a New Definition of Religious Art, 131
- Garrison, Edward B., The Role of Criticism in the Historiography of Painting, 110
- Gowans, Alan, A Report on Pending Ph.D. Theses in Art History, 162
- Green, Samuel M., A Plan for the Index of American Design, 18
- Hamlin, Talbot, Letters to the Editor, 273
- Hard, Frederick, Some Interrelations Between the Literary and the Plastic Arts in 16th and 17th Century England, 233
- Hibbard, Elizabeth Haseltine, Obituary, 181
- Hirsch, Stefan, An Appraisal of Contemporary Art Education, 150
- Hirsch, Stefan, The Rule o' Thumb, 389
- Hodin, J. P., Contemporary Art; Its Definition and Classification, 337
- Information Film in Art, The, Sidney Berkowitz, 44
- Jones, Howard Mumford, Art as a Social Force, 317
- Juryman Speaks, A, Lamar Dodd, 223
- Kindergarten and Bauhaus, Frederick M. Logan, 36
- Knaths, Karl, Contemporary Documents, Art and the "Primary Picture," 55
- Koerner, Henry, Contemporary Documents, A Sense of Purpose, 264
- Kupperman, Lawrence, Letters to the Editor, 269
- Laporte, Paul M., A Cultural Evaluation of Subjectivism in Contemporary Painting, 95
- Lathrop, Churchill P., The Story of Art at Dartmouth, 395
- Letters to the Editor
 - Alfred H. Barr, Jr., 57
 - Edward Buckman, 59
 - Alfred Neumeyer, 175
 - Bernard Myers, 177
 - Alice Breuer, 179
 - Ladislav Segy, 180
 - Edmund Burke Feldman, 268
 - Lawrence Kupperman, 269
 - Sibyl Moholy-Nagy, 271
 - Alfred H. Barr, Jr., 272
 - Stella Hope Shurtleff, 272
 - Talbot Hamlin, 273
 - John Rood, 273
- Logan, Frederick M., Kindergarten and Bauhaus, 36

- Mitchell, Clarence Buckingham and Bridaham, Lester Burbank, The Successful Duplication of Color Slides, 261
- Moholy-Nagy, Sibyl, Letters to the Editor, 270
- Moholy-Nagy, Sibyl, Retreat from the Model, 370
- Morey, Charles Rufus, Art and the History of Art in Italy, 219
- Mundt, Ernest, Scientific and Artistic Knowledge in Art Education, 333
- Munro, Thomas, The Art Museum and Creative Originality, 257
- Myers, Bernard, Letters to the Editor, 177
- Myers, Bernard, Postwar Art in Germany, 251
- Neumeyer, Alfred, Letters to the Editor, 175
- Neumeyer, Alfred, Orozco's Mission, 121
- Obituaries
- Paul Rolland by Charles Parkhurst, 60
- Elizabeth Haseltine Hibbard, 181
- Don Blas Taracena y Aguirre by Walter W. S. Cook, 418
- Konrad F. Wittmann by Mary L. Wolfe, 420
- On John Sloan, Aaron Bohrod, 3
- Orozco and Siqueiros at the Academy of San Carlos, Jean Charlot, 355
- Orozco's Mission, Alfred Neumeyer, 121
- Plan for the Index of American Design, A, Samuel M. Green, 18
- Portnoy, Julius, A Psychological Theory of Artistic Creation, 23
- Postwar Art in Germany, Bernard Myers, 251
- Psychological Theory of Artistic Creation, A, Julius Portnoy, 23
- Report on Pending Ph.D. Theses in Art History, A, Alan Gowans, 162
- Retreat from the Model, Sibyl Moholy-Nagy, 370
- Richter, Hans, The Film as an Original Art Form, 157
- Role of Criticism in the Historiography of Painting, The, Edward B. Garrison, 110
- Rolland, Paul, An Obituary, Charles Parkhurst, 60
- Rood, John, Letters to the Editor, 273
- Rule o' Thumb, The, Stefan Hirsch, 389
- Schnier, Jacques, Dynamics of Art Expression, 377
- Scientific and Artistic Knowledge in Art Education, Ernest Mundt, 333
- Segy, Ladislav, Letters to the Editor, 180
- Selz, Peter, E. L. Kirchner's "Chronik der Brücke," 50
- Sepeshy, Zoltan, Contemporary Documents, The Artist's Legacy, 412
- Shurtleff, Stella Hope, Letters to the Editor, 272
- Some Interrelations Between the Literary and the Plastic Arts in 16th and 17th Century England, Frederick Hard, 233
- Steppat, Leo, Can Creative Art be Taught in College?, 385
- Story of Art at Dartmouth, The, Churchill P. Lathrop, 395
- Successful Duplication of Color Slides, The, Lester Burbank Bridaham and Clarence Buckingham Mitchell, 261
- Taracena y Aguirre, Blas, Obituary, 418
- Teaching of Sculpture, The, Hugo Weber, 147
- Toward a New Definition of Religious Art, Peter Fingesten, 131
- Ussachevsky, Elizabeth, Discussions in the Universal Language, 248
- Weber, Hugo, The Teaching of Sculpture, 147
- Wittmann, Konrad F., Obituary, 420

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